

QUEEN



THE COMPLETE WORKS
UPDATED



ACTION THIS DAY

Words and Music by
BILLY TAYLOR

1. This street honey is a mean street
Living in this street honey needs a
mean drink. We've got cr -iminals living in
the street but there's a heart beat pulse that
keeps on pump-ing like a juke box play-ing the
same dead re-cord in a re -
-cord in the cor-ner keeps blar-ing
I got a feel-ing this
world is
us-ing me.

Chorus
Ac-tion this day
Ac-tion this night

We've got to learn to live
to live you can't say it ain't right
Ac-tion this day
Ac-tion this night
you've got the power you've got the power
you've got the power to love and to live
to love to love
you can't say it ain't right
CODA
Ac-tion
Ac-tion this day

2. This town honey is a dead town
Living in this town honey is a let down
Coming to this town honey is a show down
But there's a heart beat pulse
That keeps on pumping some sunshine ray
Through a crack in the shutter
Or a sight of a light at the end of a tunnel
Still there's a feeling this world is using me
3. Your mind honey is a bleak place
Living in your mind a living in a blank space
Your mind is coming from a rat race
But there's a heart beat pulse
That keeps on pumping
Like a juke box playing the same dead record
Or a radio in the corner keeps blaring
I got a feeling that just won't quit
This world is using me

ALL DEAD, ALL DEAD

Words and Music by
BRIAN MAY

1. She came with-out a
for-thing, a babe with-out a name
So much a - do 'bout
with-imp, a what-should try to say -
So All dead -

CHORUS
All dead all the dreams
we had And I
was - det why I still live on -
All dead -
all dead and a - lone
I'm spared My
sweet - at half in - stead

2. All dead
ways are al - ways with me
was - det all the while but
please you must for - give me I am
old but still a child All dead
CODA
All dead and gone -

Verse 2. So much ado my lover
So many games we played
Through ev'ry fabled summer
Through ev'ry precious day

Chorus 2. All dead all dead
At the rainbow's end
And still I hear her own sweet song
All dead all dead
Take me back again
You know my little friend's
All dead and gone

Chorus 3. All dead all dead
But I should not grieve
In time it comes to ev'ryone
All dead all dead
But in hope I breathe
Of course I don't believe
You're dead and gone
All dead and gone

ANOTHER ONE BITES THE DUST

Words and Music by
JOHN DEACON

VERSES

Em (Sung By - 2nd & 3rd x)

1. Steve walks warily - down the street with the
beat pulled way down low...

Am't no sound but the sound of his feet
about your ready to go... Are you

ready hey! Are you ready for this? Are you
hang-ing on the edge of the seat?

Out of the doorway the bullets fly...
to the sound of the beat...

CHORUS

Am - oth - er One Bites The Dust.

Am - oth - er One Bites The Dust And an-

other one point and another one goes, Am -

oth - er One Bites The Dust...

Hey! I'm get - ta get you too. Am -

oth - er One Bites The Dust...

oth - er One Bites The Dust... N.C. (Hand Claps)

oth - er One Bites The Dust... Am -

oth - er One Bites The Dust... Am -

oth - er One Bites The Dust... D.C. at Coda

oth - er One Bites The Dust...

oth - er One Bites The Dust... CODA

oth - er One Bites The Dust... Em

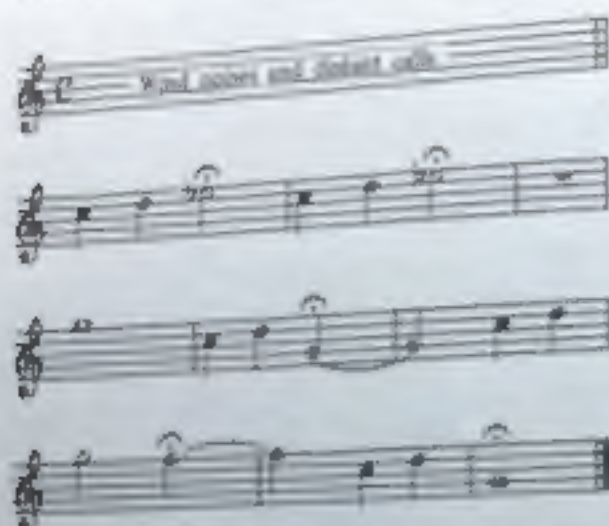
1. How do you think I'm going to get along
Without you when you're gone?
You took me for everything that I had
And kicked me out on my own

Are you happy are you satisfied?
How long can you stand the heat?
Out of the doorway the bullets fly
To the sound of the beat

2. There are plenty of ways you can hurt a man
And bring him to the ground
You can beat him
You can cheat him
You can treat him bad and leave him
When he's down
But I'm steady yes I'm steady for you
I'm standing on my own two feet
Out of the doorway the bullets fly
Repeating to the sound of the beat
Another one bites the dust

WRITTEN FOR THE FILM "PLAINS GARDENS"
ARBORIA (Planet Of The Tree Men)

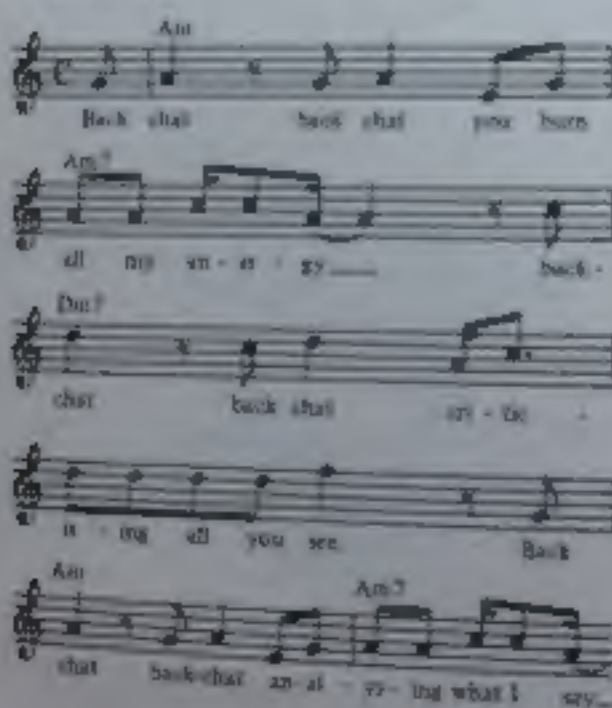
Music by
 JOHN DEACON



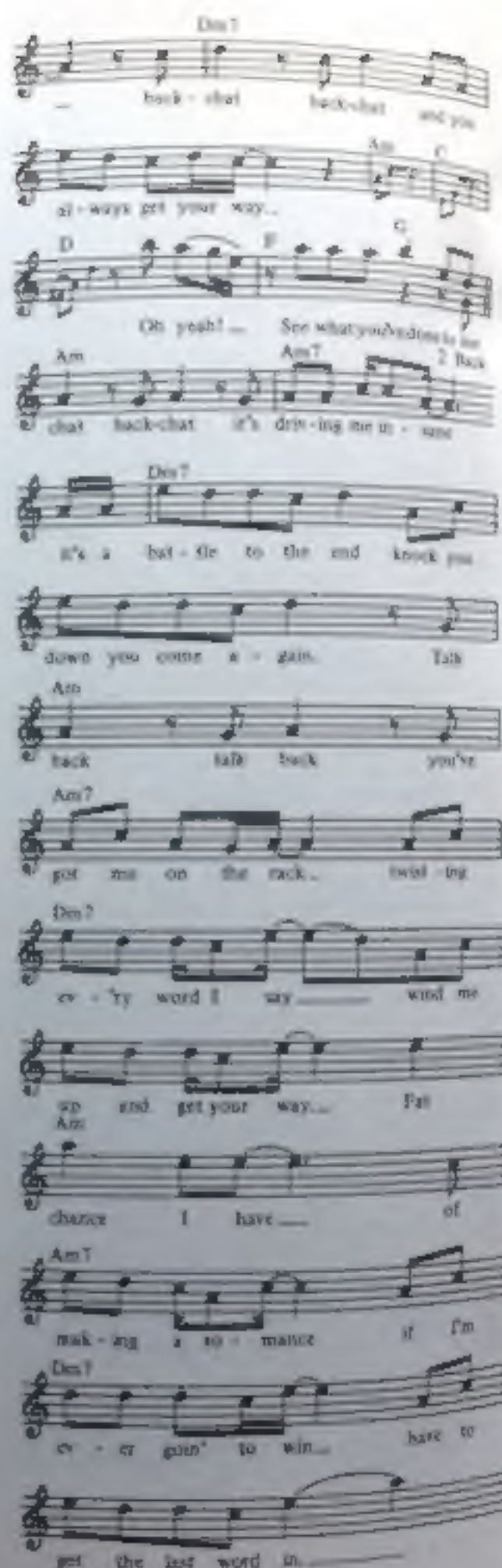
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BACKCHAT

Words and Music by
 JOHN DEACON



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Am C D F G
 Take it from them.

Am C
 Just like you would I say—

D F G
 Huh! Wind me up and get your way. Back

Am Am7
 back-chat you burn all my nerves—

Don7
 back-chat back-chat oh-oh-

Am
 sing all you see. Back-chat back-chat an-al-

Am7 Don7
 sing what I say— back-chat back-

that and you always get your way. Wake

Am Am7
 up stand up! and drag your self around get

Don7
 down get ready screen and shout I back

Am7 Am7
 all be used and learn to change your ways

Don7
 cause you're talk-ing in your sleep and you're

walk-ing in a dream. Don7

Am

Am7
 ma-dy to at-lack—

Don7
 when I'm tryin' to talk to you all you

do is just talk back— You

Am
 stand so tall— you don't

Am7
 fright-en me at all— don't talk back—

Don7
 don't talk back— don't talk back—

just keep me a—

Am
 back-chat back-chat you burn

Am7
 all my nerves— back-

Don7
 chat back-chat oh-oh-

Am
 sing all you see. Back-chat back-chat an-al-

Am7 Don7
 sing what I say— back-chat back-

at a move get your way—

WRITTEN FOR THE FILM FLASH DORRIS
BATTLE THEME

Music by
 BRIAN MAY

First system of the musical score for the Battle Theme. It features 11 staves of music. Chord symbols above the staves include D/A, A, D/A, A, D/A, A, D/A, A, D/A, A, and D/A. The piece concludes with a Coda section marked "Coda" and "D.C. of Coda".

Second system of the musical score for the Battle Theme. It features 11 staves of music. Chord symbols above the staves include D, A, D/A, A, D/A, A, D/A, A, D/A, A, and D. The piece concludes with a Coda section marked "Coda" and "D.C. of Coda".

BICYCLE RACE

Words and Music by
FRIDOLE MERCURY

Chorus Eb Bb D5+

Bb Eb (Solo) As Bbm

Chorus D (Solo)

Bbm As

Bbm As

Bbm As

Bbm As

As

Bbm

1. I say white you say black, I say blue you say pink

2. I say red you say blue, I say green you say yellow

Chorus Gbm Am Bbm

Bbm and I don't like that man. You say Red

I say Blue You say I and give me another You say Red

G67

I say Chorus don't believe in Peter Pan

Gbm

Frankenstein or Superman. All I want-na do is

(Chorus) Eb

Bbm Eb

(Chorus) As

(Chorus) D

Bbm As

Bbm As

Bbm As

Bbm As

Bbm As

Bbm As

(Chorus) G67

Bb

G67

F

Bbm

Chorus Gbm Am Bbm

2. You say coke I say same
 You say John I say Warren
 (Not) dog I say word it mean
 I don't wanna be the President of America
 You say little I say choose
 Cation I say please
 Income tax I say Jesus
 I don't wanna be a candidate for
 Vietnam or Watergate
 Cos all I wanna do is



G C/G G7
 bi - cy - cle bi - cycle bi - cycle bi - cycle
 (Chorus) F C/E
 bi - cycle bi - cycle
 Ab Eb (Solo) Ab Bbm
 bi - cycle I want to... ride my...
 D B
 bi - cycle bi - cycle
 C
 bi - cycle bi - cycle bi - cycle bi - cycle
 (I want a bi - cycle)
 (Key changed)
 (bi - cycle bells)
 D A
 D A
 D A
 E F# D2 at Coda
 CODA
 Ab Bbm Ab
 want to... ride it... where I... like

BODY LANGUAGE

Words and Music by
FRIDGIE MERCURY

B2
 Give me
 B2
 Bod-y
 B2
 Give me
 A2
 bod-y bod-y
 E4
 Give me your
 C4
 bod-y
 E4
 Don't talk don't talk don't talk
 to Coda
 B2
 Bye-bye don't talk
 Song for 2nd time
 D4 E4 D4 E4
 Bod-y lan-guage hah hah
 D4 E4 D4 E4
 Bod-y lan-guage
 D4 E4 D4 E4
 Bod-y lan-guage Bod-y lan-guage
 B2
 You got

A2
 red lips Smiles in your eyes
 B2 A2
 Long legs (Spoken) Great thighs
 D4
 (Sung) You've got the cut-est ass
 E4
 I've got a rear... knock me
 down for a bit... a long time...
 B2 A2m
 Look at me
 D4
 I got a case of bod-y
 A2m D4
 lan-guage... Look at me
 D4 A2m
 of bod-y lan-guage...
 D4 A2m
 of bod-y lan-guage...
 D.C. at Coda CODA B2m (sassy)
 A B2
 bod-y
 Fade
 Bod-y
 lan-guage

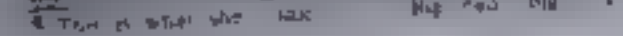
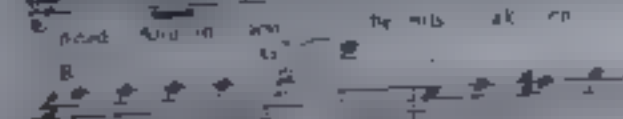
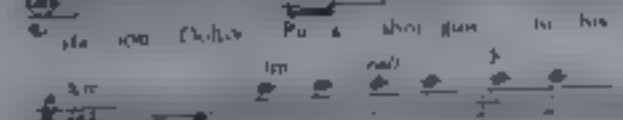
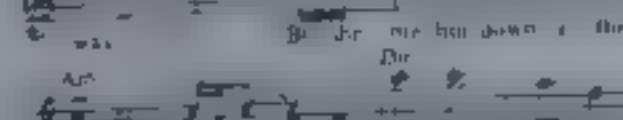
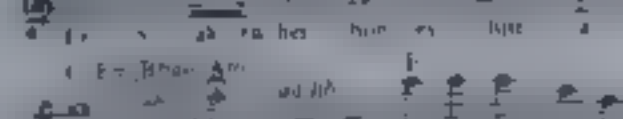
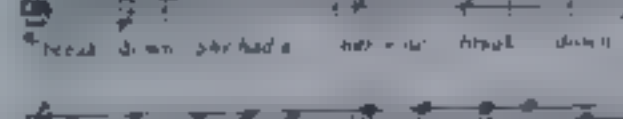
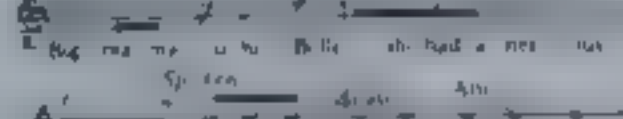
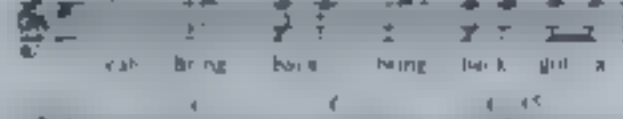
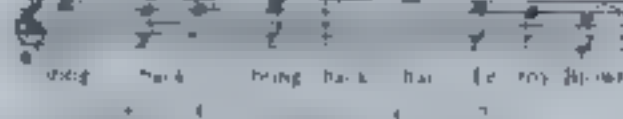
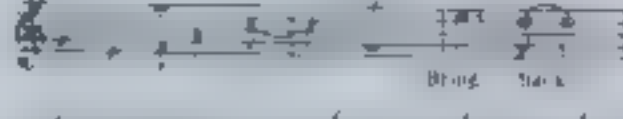
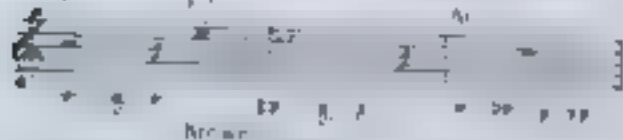
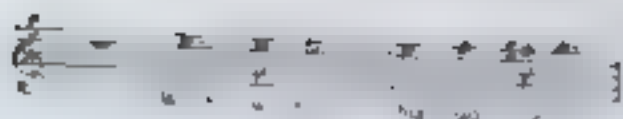
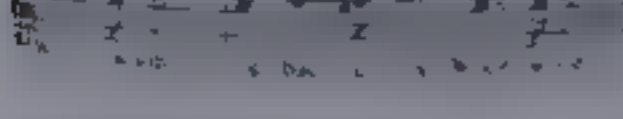
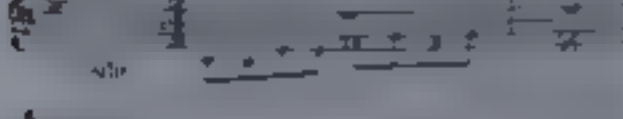
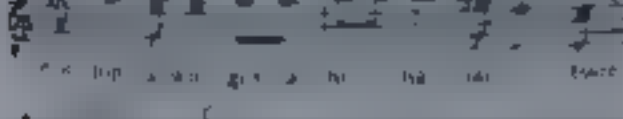
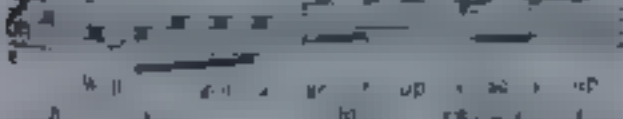
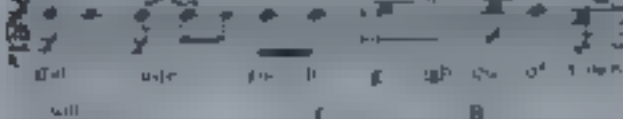
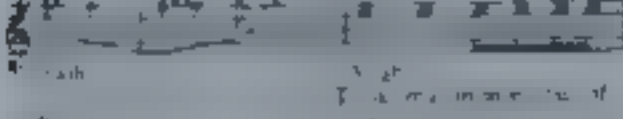
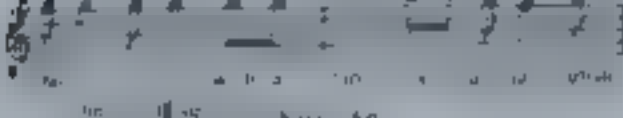
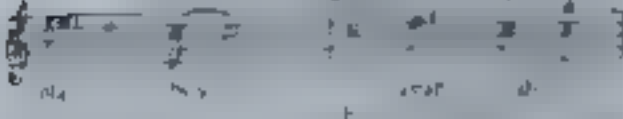
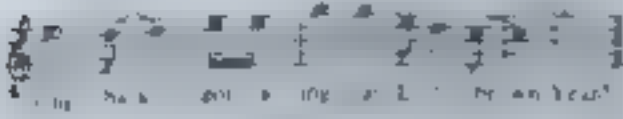
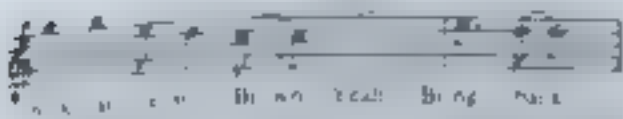
1. Give me your body
 Just give me yeah your body
 Give me yeah your body
 Don't talk
 Body language hah hah
 Body language body language
2. Yeah sexy body sexy sexy body
 I want your body
 Baby you're hot

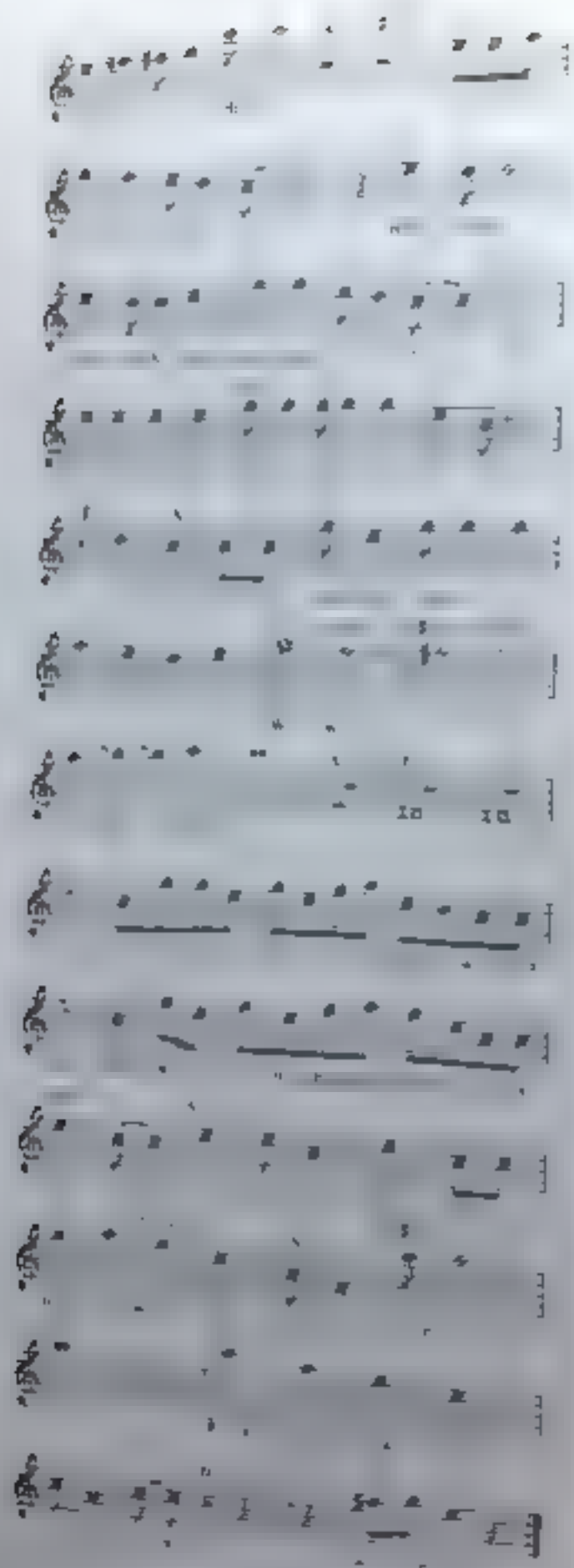
[illegible]

A page of handwritten musical notation, likely for a string quartet. It features four staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'f' (forte) and 'p' (piano). There are also some performance instructions like 'arco' and 'pizz.' (pizzicato). The handwriting is in ink on aged paper.

BRING BACK THAT LEROY BROWN

W. H. H. H. H.





CALLING ALL GIRLS

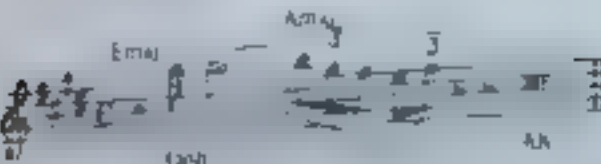
First system of musical notation for 'Calling All Girls'. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, and then a half note B4. The piece concludes with a double bar line.

Second system of musical notation for 'Calling All Girls'. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody continues from the first system, starting with a quarter note C5, followed by a quarter note D5, and then a half note E5. The piece concludes with a double bar line.

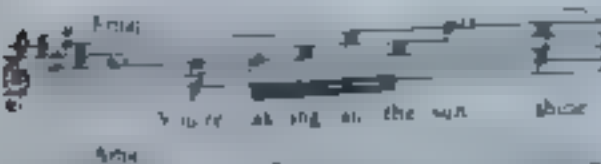
Third system of musical notation for 'Calling All Girls'. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody continues from the second system, starting with a quarter note F#5, followed by a quarter note G5, and then a half note A5. The piece concludes with a double bar line.

COOL CAT

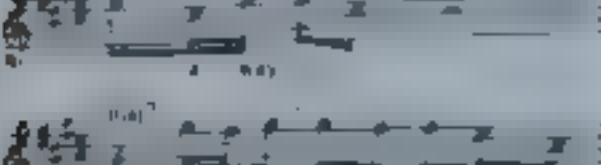
Words and Music by
HARRY HARRISON & FREDERICK MERRILL



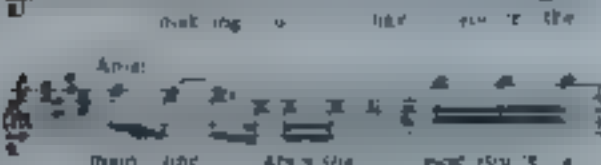
 Emaj7 Amaj7 J
 Oh Ah



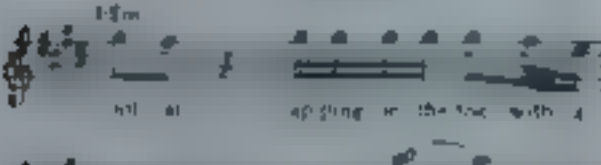
 Emaj7
 You're ah ing at the sun shore




 Amaj7
 A hay



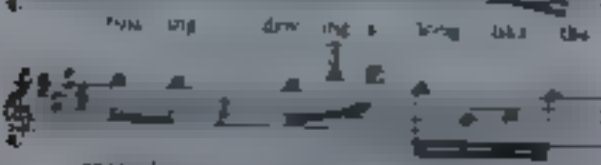
 Dm7
 mak ing a hat you're the



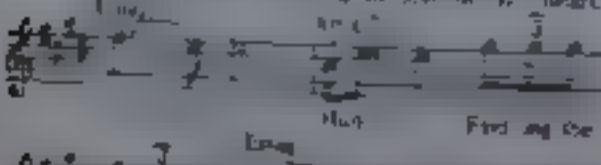
 Amaj7
 March ah Ah you're a



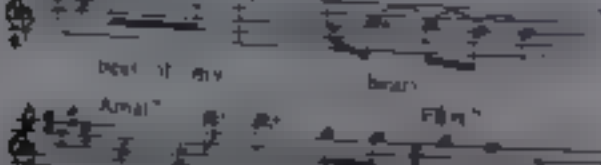
 E-Gm
 Ah at appling in the tree with a



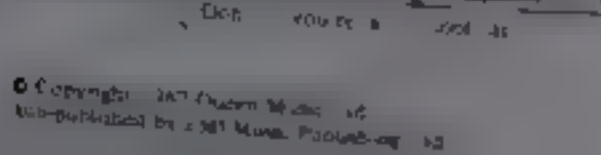
 Dm7
 How ha Ah



 B
 You ing draw ing a long like the




 E-Gm
 swing king feel ing the heat of the heart

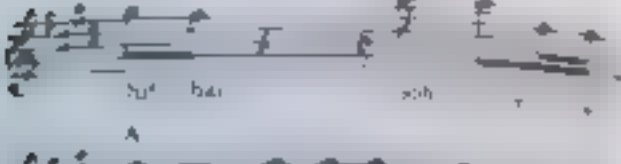


 E-Gm
 beat it my brain

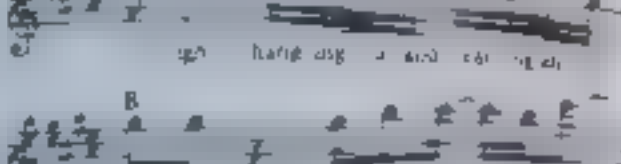
 Amaj7 E-Gm
 Don't you're a and as



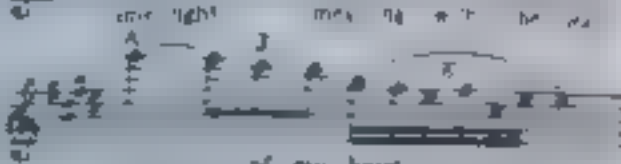
 B
 Oh ing in ing with a



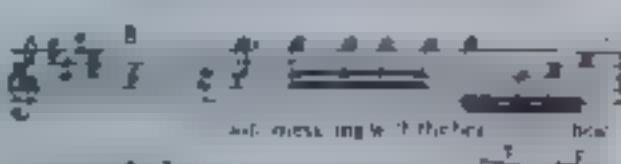
 B
 You ha Ah



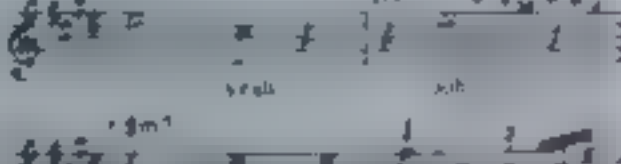
 A
 Ah hang ing a and ing ah



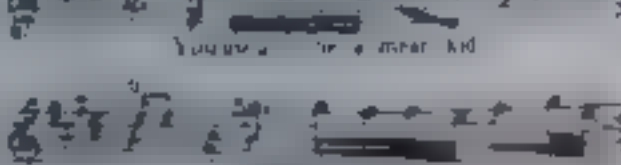
 B
 one light mes ng with me



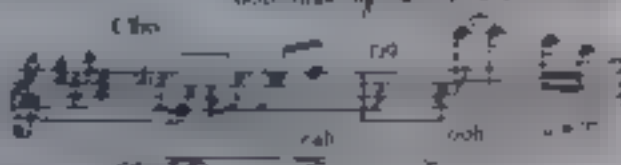
 A
 of my heart



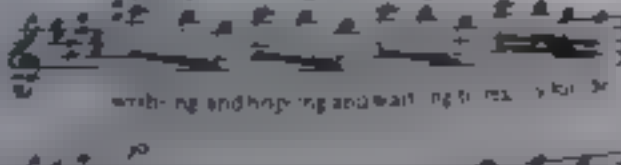
 B
 Ah mess ing it the hat



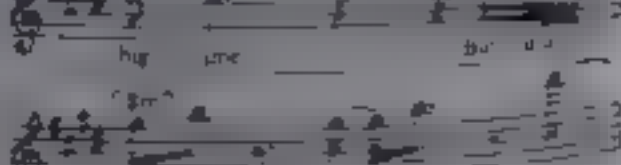
 E-Gm
 Yeah Ah



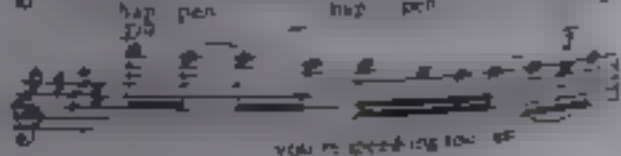
 E-Gm
 You're a in a mean kid




 B
 Ah mak ing a



 E-Gm
 Ah Ah



 E-Gm
 wish ing and hop ing and wait ing for me you're



 B
 hug me but a

 E-Gm
 hap pen hap pen

 B
 you're speak ing to me

CRASH DIVE ON MINGO CITY

Music by
BRIAN MAY

Crash diving in the sea with a new hat
Crash dive, surfing
Diving like the swing king
Twelve new birds in my hand
Feeling the beat of my heart
Feeling the beat of my heart
Do it for me
Feeling the beat of my heart
Crash dive, surfing, feeling
Feeling the beat of my heart

Crash diving in the sea with a new hat
Crash dive, surfing
Diving like the swing king
Twelve new birds in my hand
Feeling the beat of my heart
Feeling the beat of my heart
Do it for me
Feeling the beat of my heart
Crash dive, surfing, feeling
Feeling the beat of my heart

DANCER

Words and Music by
FRANK MAY

First system of musical notation for 'DANCER'. It consists of a single staff with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody begins with a quarter note G4, followed by a quarter rest, then a quarter note A4, and continues with various eighth and sixteenth notes. The lyrics 'Cre- dy lit-tle thing called' are written below the staff, aligned with the notes.

Second system of musical notation for 'DANCER'. It continues the melody from the first system. The lyrics 'Danc-ing here all night' are written below the staff. The system ends with a double bar line.

Third system of musical notation for 'DANCER'. It continues the melody. The lyrics 'Kick off your danc-ing shoes, and when you get a chance to dance with me' are written below the staff. The system ends with a double bar line.

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Published by G. M. May, 219 Broadway, N.Y.

DEAD ON TIME

W. C. F. M. M.
B. R. A. M. A.

The first system of the musical score for 'Dead On Time' consists of ten staves. The first staff is a vocal line with lyrics 'I'm a dead on time'. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics 'I'm a dead on time'. The fourth staff is a piano accompaniment. The fifth staff is a vocal line with lyrics 'I'm a dead on time'. The sixth staff is a piano accompaniment. The seventh staff is a vocal line with lyrics 'I'm a dead on time'. The eighth staff is a piano accompaniment. The ninth staff is a vocal line with lyrics 'I'm a dead on time'. The tenth staff is a piano accompaniment.

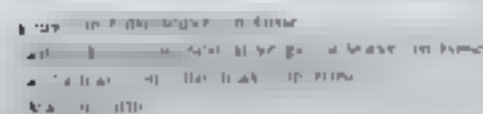
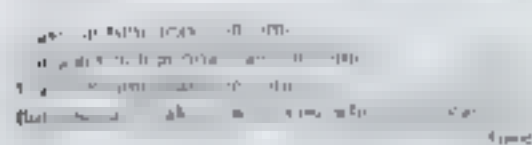
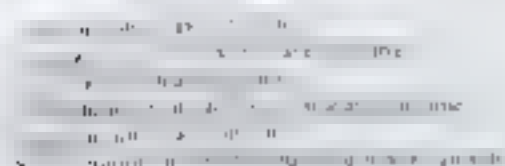
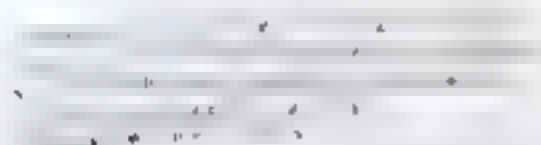
W. C. F. M. M.
B. R. A. M. A.

The second system of the musical score for 'Dead On Time' consists of ten staves. The first staff is a vocal line with lyrics 'I'm a dead on time'. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics 'I'm a dead on time'. The fourth staff is a piano accompaniment. The fifth staff is a vocal line with lyrics 'I'm a dead on time'. The sixth staff is a piano accompaniment. The seventh staff is a vocal line with lyrics 'I'm a dead on time'. The eighth staff is a piano accompaniment. The ninth staff is a vocal line with lyrics 'I'm a dead on time'. The tenth staff is a piano accompaniment.

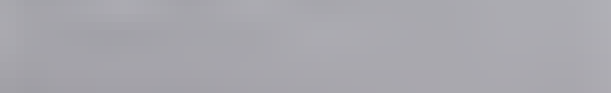
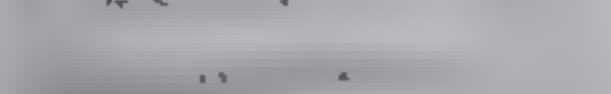
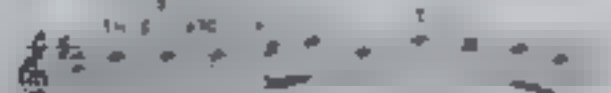
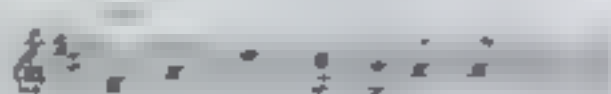
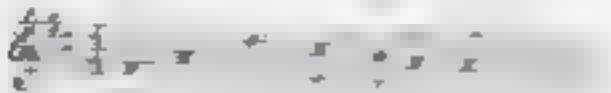


DEAR FRIENDS

W. A. M.



Copyright 1910



DEATH ON TWO LEGS (DEDICATED TO...)

Words and Music by
FREDDIE MERCURY

First page of the musical score for 'Death on Two Legs'. It features a single melodic line on a treble clef staff in 2/4 time. The lyrics 'You suck my blood like a leech' are written below the first few notes. The page contains 14 staves of music, ending with a double bar line.

Second page of the musical score for 'Death on Two Legs'. It continues the single melodic line from the first page. The lyrics 'You suck my blood like a leech' are repeated. The page contains 14 staves of music, ending with a double bar line.

11

I've got me a - part -

You're never had a

Death On Two Legs -

You're never had a

I've got me a - part -

You're never had a

Death On Two Legs -

You're never had a

I've got me a - part -

You're never had a



DON'T TRY SUICIDE

W. H. ALLEN
E. H. ALLEN

Don't try
Think of the pain

in the
the world

all
the world

Don't try
Don't try

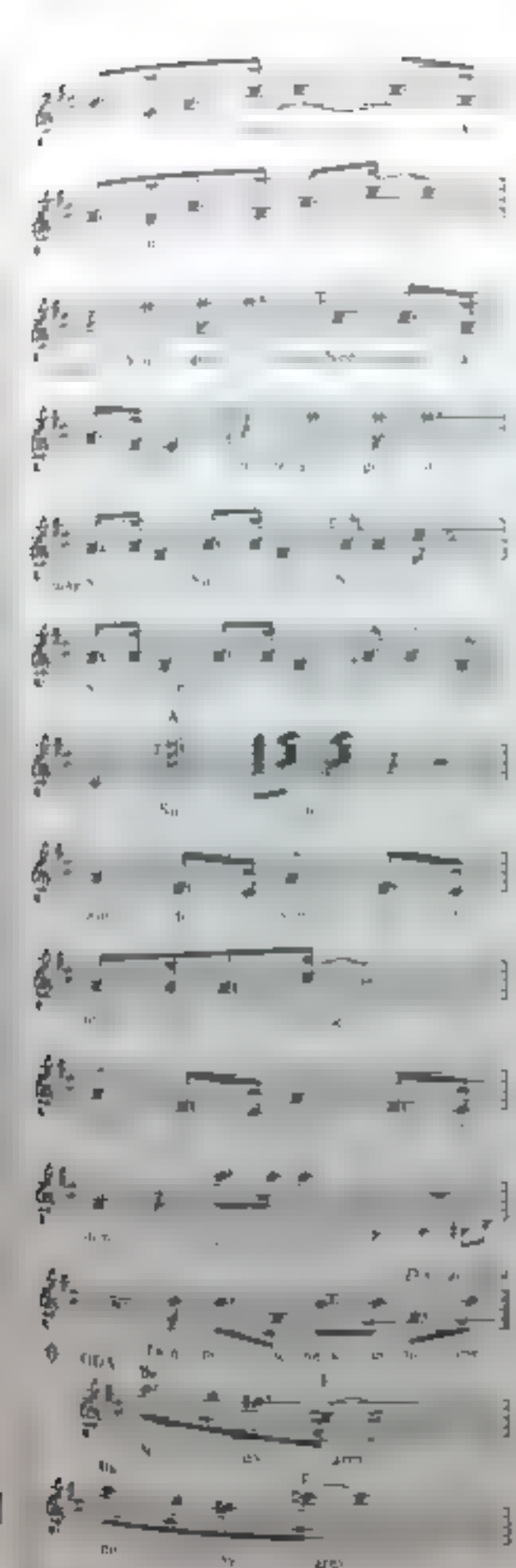
Don't try
Don't try

Don't try
Don't try

Don't try
Don't try

Don't try
Don't try

Don't try
Don't try



I want him back in my arms
 I want She's got to give me the
 best of both No time. Chained to the rack
 I want you and I want you in my arms
 I want you and I want you in my arms
 I want you and I want you in my arms
 I want you and I want you in my arms

DREAMER'S BALL

[illegible]

Handwritten musical score for "The Song of the Lark" by Robert Schumann, Op. 41, No. 4. The score is written on four staves with lyrics in German. The first staff has a treble clef and a key signature of one flat (B-flat). The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The lyrics are: "1. Ich hab' die Nacht so still und einsam / Und hab' die Nacht so still und einsam / Und hab' die Nacht so still und einsam / Und hab' die Nacht so still und einsam".

us - ar -

Boy But now you see

found - out or part set show

Doh

let's me like a in her in

Ak in when Ak

Hearts

at our time Ak it

Take me to the dream city

F# Hal

G# up

F# up

from M ne you never let

B# me when you tell I will

E# take to with us Take me take me

F#

F# we are in wake me all in

A# E#

me so I & what do



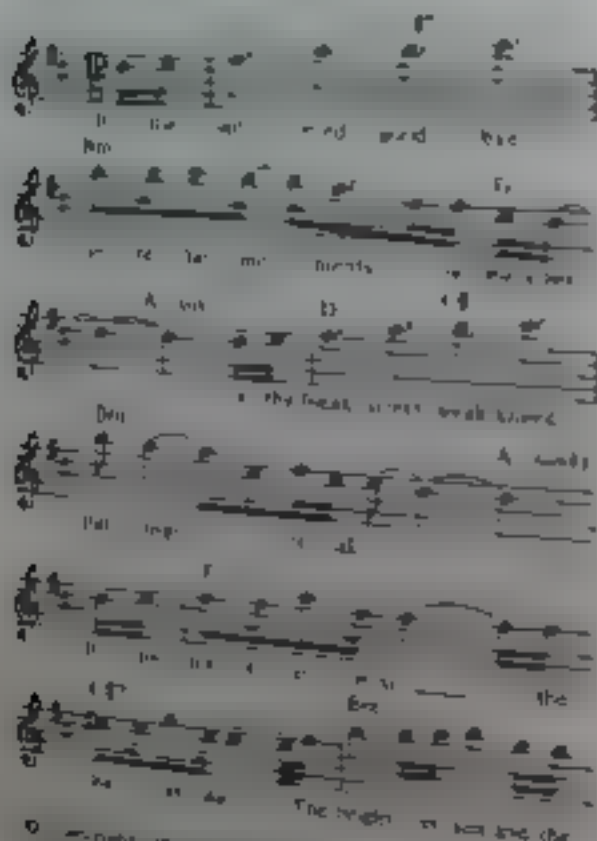
For a mother's love is like a skin
 Something soft and warm and thin
 It is light and it is bright
 And it is what you need at night
 It is a love that when I'm asleep
 It is a love that when I'm awake

With a love that is like a skin
 It is a love that is like a skin
 It is a love that is like a skin
 It is a love that is like a skin
 It is a love that is like a skin
 It is a love that is like a skin

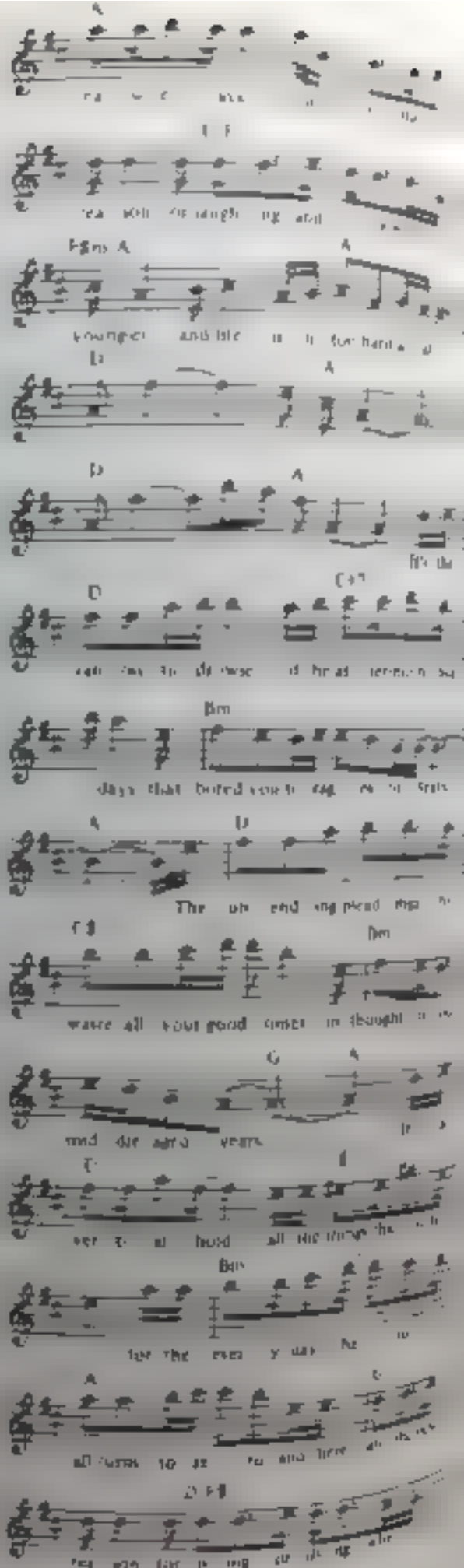
It is a love that is like a skin
 It is a love that is like a skin
 It is a love that is like a skin
 It is a love that is like a skin

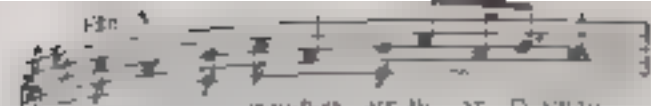
DROWSE

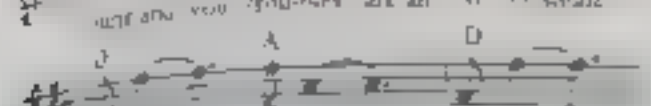
Wendell M. M. M.
 H. M. M. M. M.

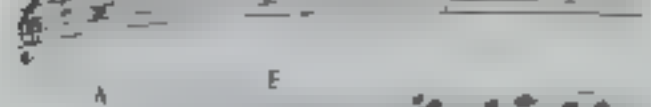


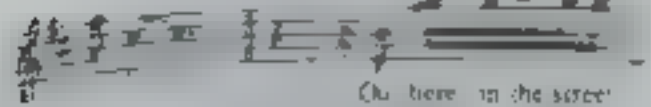
It is the old and old and old
 It is the old and old and old
 It is the old and old and old
 It is the old and old and old

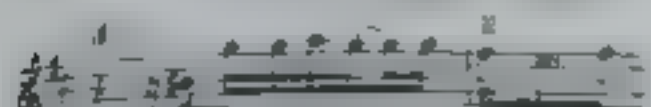


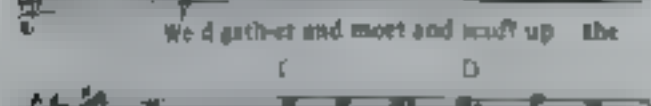

 F#m A D
 And you know there are all sorts of things

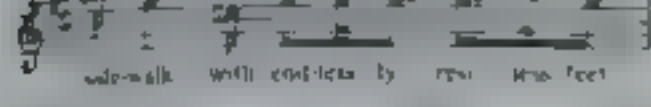

 A D
 Oh here in the street

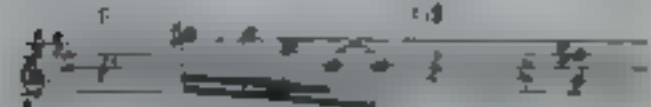

 A E
 We'd gather and meet and stuff up the

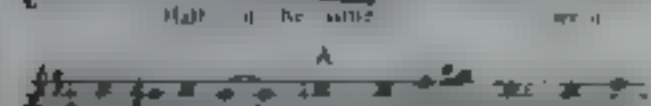

 A D
 side-walk with confidence by your new feet

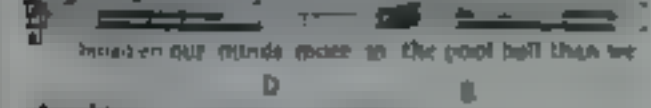

 F#m C#m
 Half of the time we'd

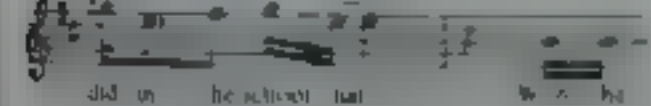

 A
 broken our minds open to the pool hall then we

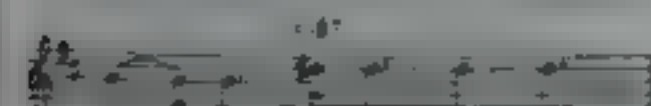

 D B
 did on the street but we'd be

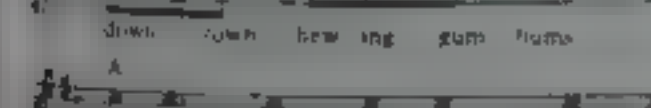

 C#m
 down town howling gum trucks

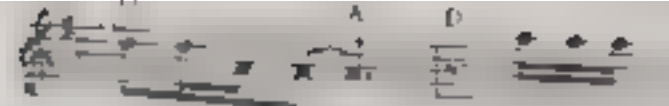

 A
 we bring the night life the

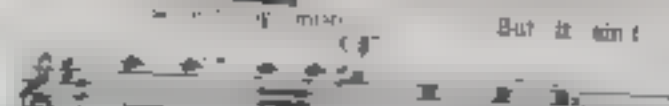

 F#m A D A
 help and the sun

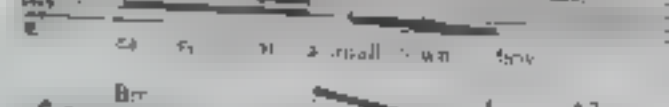

 A D A A
 but it wanted to be the

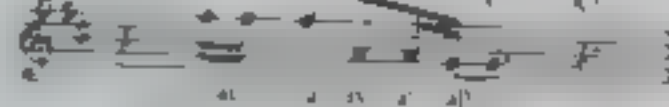

 F#m
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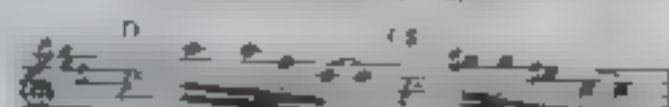

 F#m A
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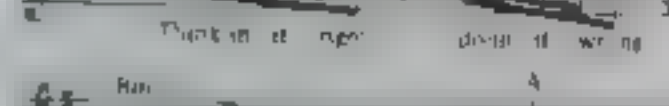

 A D
 But it didn't

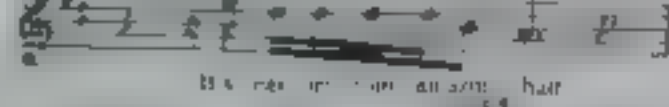

 C#m
 in a small town town

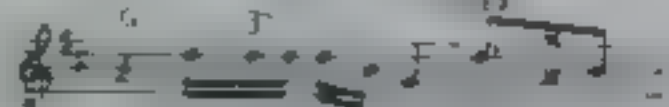

 Bm C#m A
 at a time a time

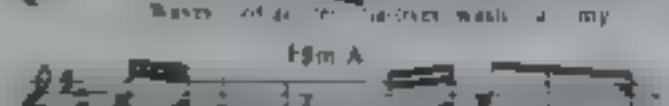

 D C#m
 Think in it again don't if we're


 Bm A
 it's not in your mind but


 C#m F#m E#m
 have a good time in your mind


 F#m A
 deep in your mind Have my eyes peeled for


 A#m D
 hard as a punch

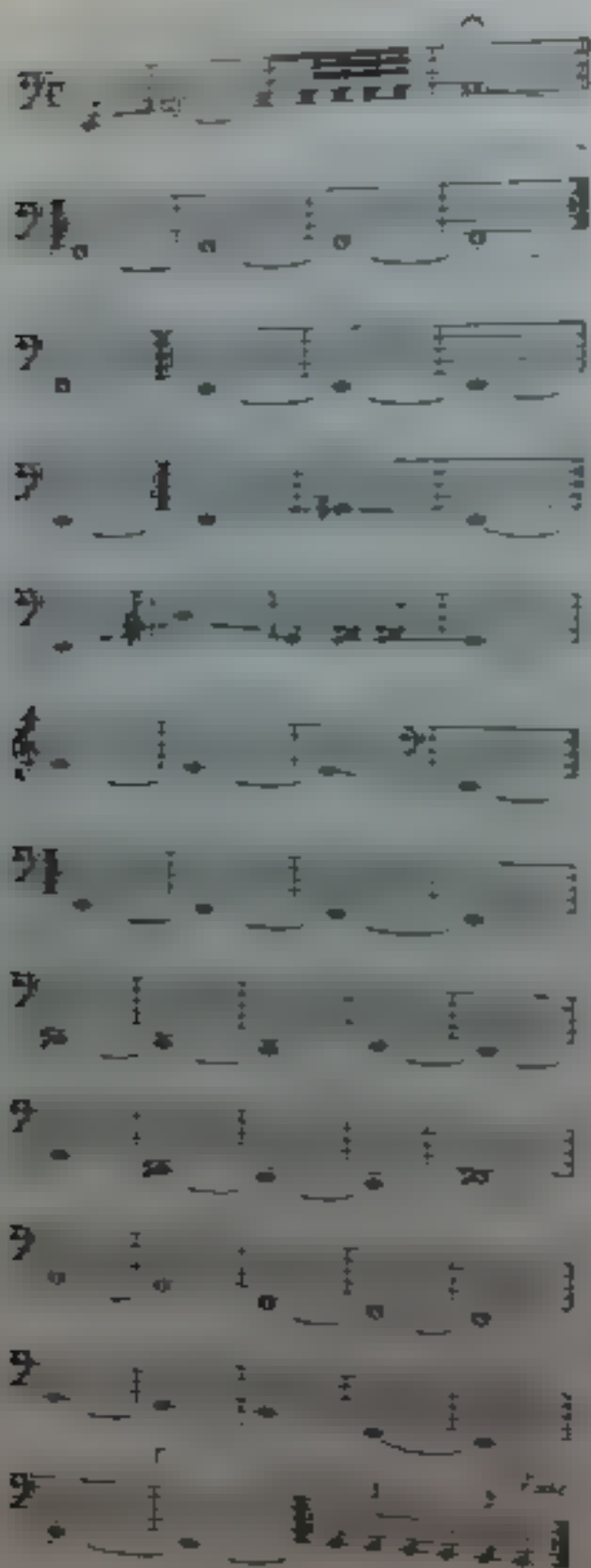

 A C#m A F#m
 the

The Girl on the Train

The Girl on the Train was the first of the series
 and it was the first of the series to be
 a success. The Girl on the Train was the first of the series
 to be a success.

ESCAPE FROM THE SWAMP

Music by
ALEXER TAYLOR



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Published by Phoenix Music, Inc.

EXECUTION OF FLASH

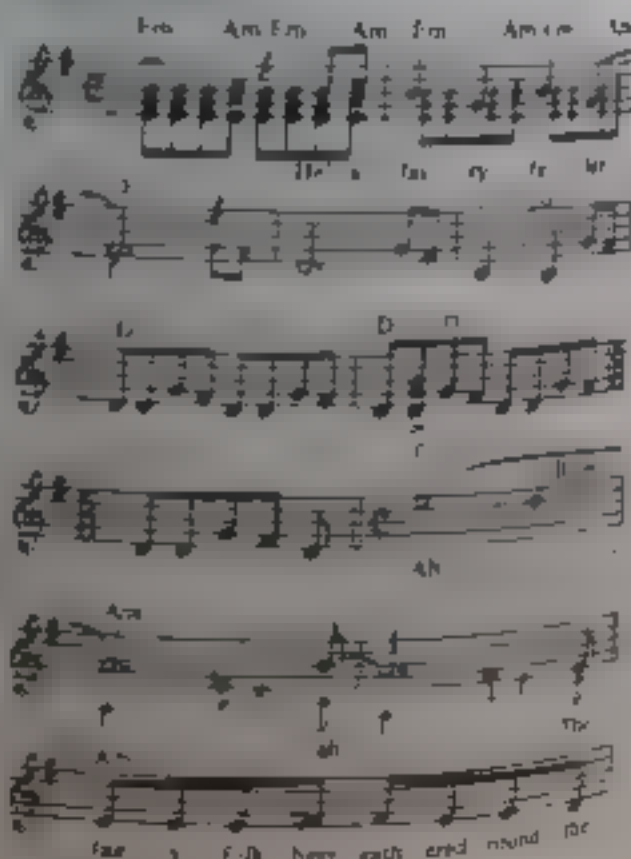
Music by
JOHN DEACON



Copyright 1961 Phoenix Music, Inc. All Rights Reserved
Published by Phoenix Music, Inc.

THE FAIRY FELLER'S MASTER STROKE

Music and Lyrics by
ERIC HENNER KY



Copyright 1961 B. Friedman & Co. Ltd.
Published by B. Friedman & Co. Ltd.

The Maypole at St. Asaph

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12.

1. *Andante*
 2. *Allegretto*
 3. *Allegro*
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 234.

A page of handwritten musical notation for a string quartet. The page contains four staves, each with a different instrument part. The notation includes various musical notes (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The handwriting is in ink on aged paper. The first staff is for the Violin I, the second for Violin II, the third for Viola, and the fourth for Cello/Double Bass. The music appears to be in a classical or romantic style, with a focus on melodic lines and harmonic support.

CODA No. 4

hand

open if you please

FAT BOTTOMED GIRLS

Words and Music by
FRANK MAYS

1
 take me brown high

2
 Ah

3
 high

4
 Ah

5
 Ah

6
 Ah

7
 Ah

8
 Ah

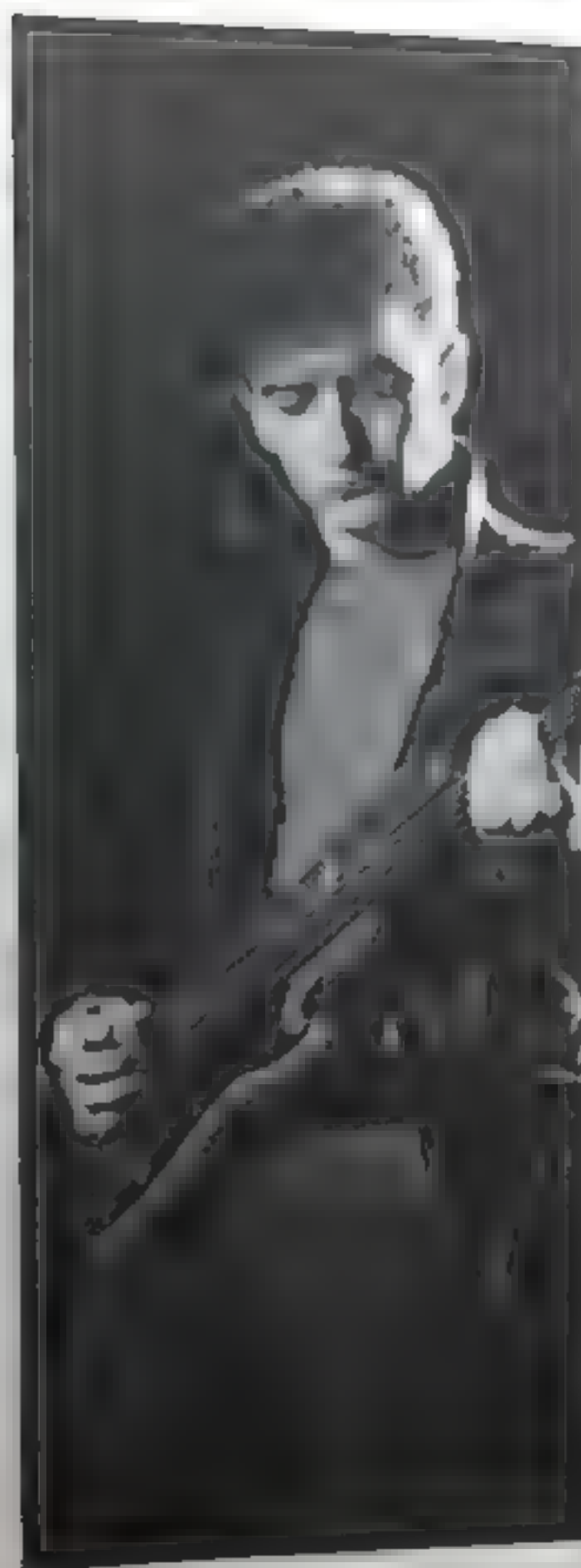
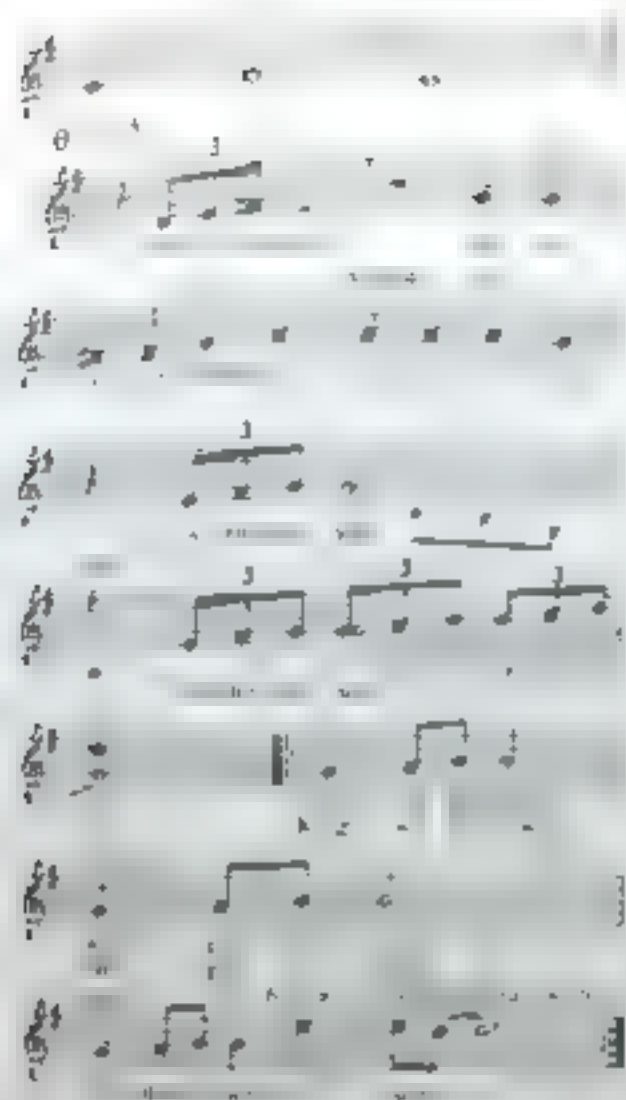
9
 Ah

10
 Ah

1. *Andante*
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 234.

The image shows a musical score for the song "The Rose Tree". It is written for a single voice and piano accompaniment. The score is in 2/4 time and consists of 16 measures. The melody is written in the treble clef, and the piano accompaniment is written in the bass clef. The key signature has one flat (B-flat). The score includes a key signature change to two flats (B-flat and E-flat) for the final two measures. The lyrics "The Rose Tree" are written below the melody. The score is arranged in a single system with two staves. The first staff contains the melody, and the second staff contains the piano accompaniment. The score is written in a standard musical notation style with notes, rests, and bar lines. The lyrics are written in a simple, sans-serif font. The score is a black and white image with a white background.

[illegible]



44 2. 2
45 2. 2



2 Hey you boy hey you hey you boy
Think that you know what you're doing
You think that out in the street it all ne
You're just another money-spinner too
You're just another fool
You're just another wucker ready to fall

FLASH (AKA FLASH THEME)

Words and Music by
BRANNEA

Handwritten musical score for the Flash theme on the left page. It features ten staves of music with various notes, rests, and dynamic markings. The notation is in a cursive, handwritten style.

Handwritten musical score for the Flash theme on the right page. It continues the notation from the left page, featuring ten staves of music. A vocal line is introduced in the middle with the lyrics "He'll save with a might".

WRITTEN BY F. F. FIMIAN RUN
FLASH TO THE RESCUE

Mitgliedsbeitrag: 10,- €

Handwritten musical score for "Hesperus" by J. S. Bach. The score is written on a single system with a treble staff and a bass staff. The music is in G major (one sharp) and 3/4 time. The piece begins with a treble staff and a bass staff, both containing a single note (G4 and G2 respectively). The treble staff then plays a series of eighth notes, while the bass staff plays a series of quarter notes. The piece concludes with a final chord in both staves. The score is annotated with "Hesperus" and "J. S. Bach" in the upper right corner. The handwriting is in ink on aged paper.

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 * Manufactured by EMI Music Publishing Ltd.

A page of musical notation for a piano piece. The score is written on a grand staff with a treble clef on the left and a bass clef on the right. The music consists of several lines of notes, including quarter, eighth, and sixteenth notes, as well as rests. There are dynamic markings such as 'p' (piano) and 'f' (forte) throughout the piece. The notation is in a standard musical style with a key signature of one flat (B-flat).

FLICK OF THE WRIST

* 4 4 2 2 4 4 4 4 4 4
 F F F 4 4 4 4 4 4 4 4

The musical score for "The Rose Tree" is presented in five systems. The first system begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff. The lyrics "The rose tree, the rose tree" are written below the first staff. The second system continues the melody with the lyrics "The rose tree, the rose tree". The third system continues the melody with the lyrics "The rose tree, the rose tree". The fourth system continues the melody with the lyrics "The rose tree, the rose tree". The fifth system concludes the melody with the lyrics "The rose tree, the rose tree".

$E = \frac{1}{2}mv^2 = \frac{1}{2}m\omega^2 r^2 = \frac{1}{2}m\omega^2 \frac{1}{m\omega} = \frac{1}{2}\hbar\omega$

[illegible]

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FOOTBALL FIGHT

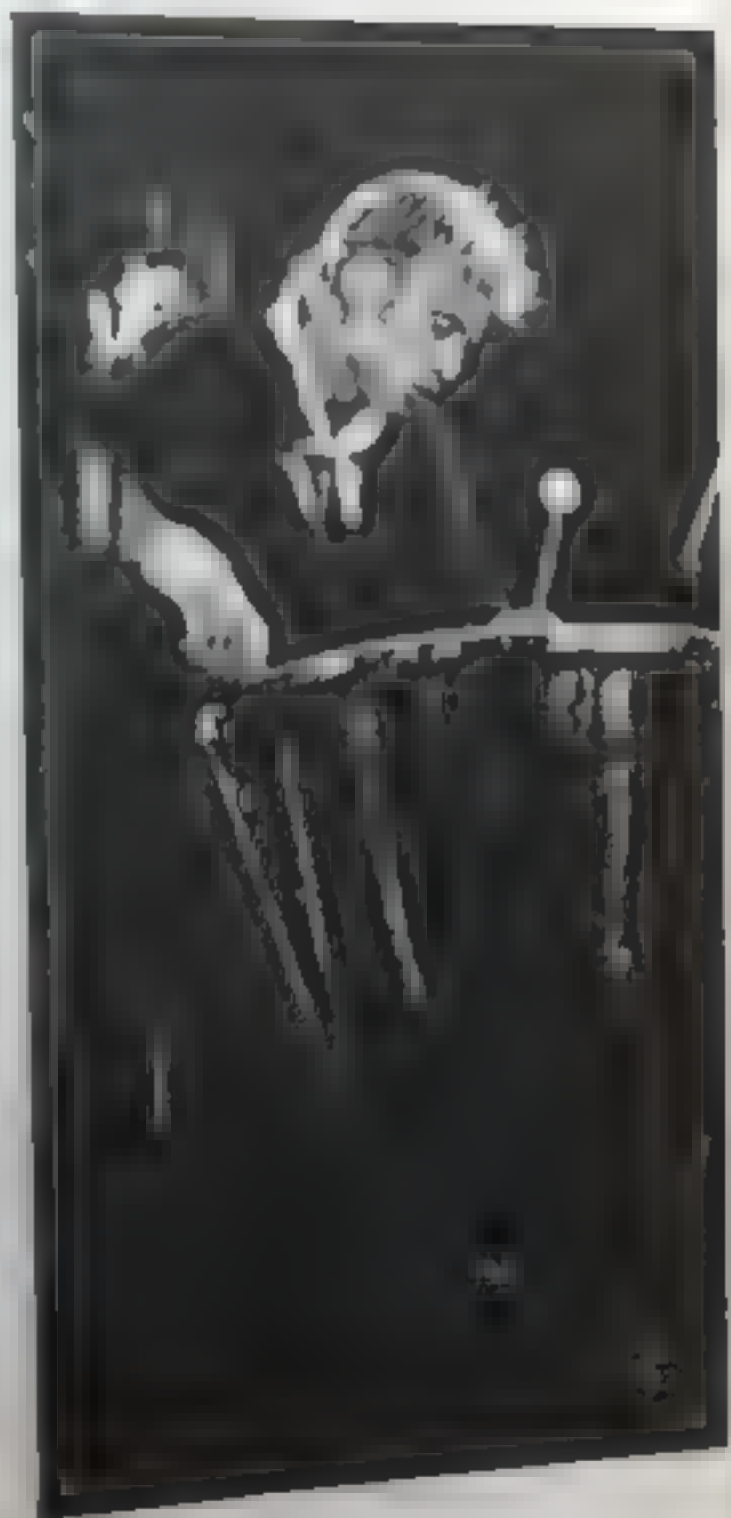
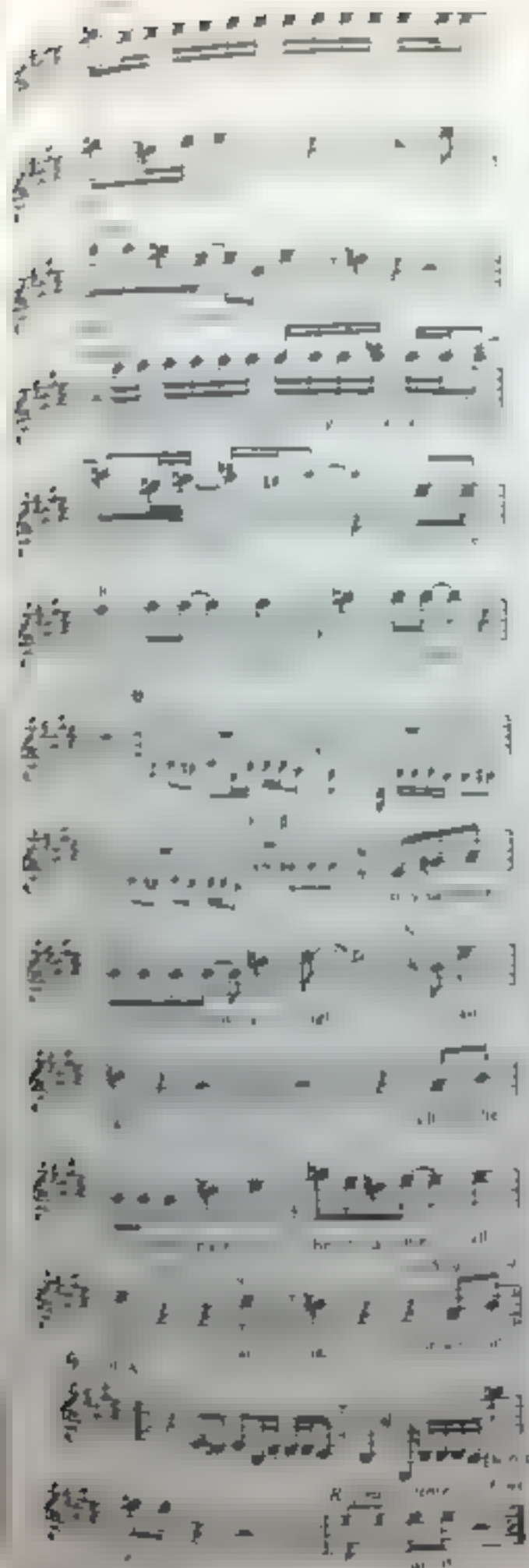
Written by M. J. M. J.
 H. J. M. J. P. J.

Musical score for 'Football Fight'. The score is written in treble clef with a key signature of one sharp (F#). It consists of 11 staves of music. The lyrics are: 'I'm a football player, I'm a football player, I'm a football player, I'm a football player, I'm a football player, I'm a football player, I'm a football player, I'm a football player, I'm a football player, I'm a football player, I'm a football player.' The score includes various musical notations such as notes, rests, and bar lines.

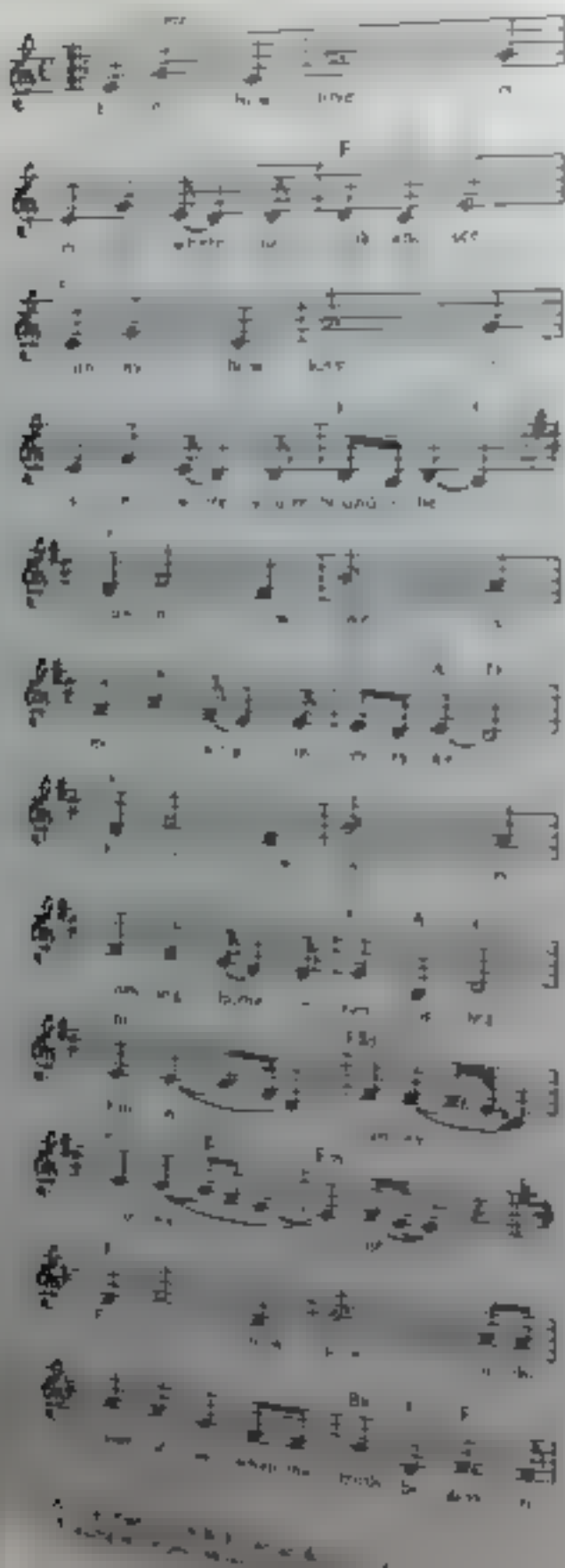
FUN IT

Written by M. J. M. J.
 H. J. M. J. P. J.

Musical score for 'Fun It'. The score is written in treble clef with a key signature of one sharp (F#). It consists of 11 staves of music. The lyrics are: 'I'm a football player, I'm a football player, I'm a football player, I'm a football player, I'm a football player, I'm a football player, I'm a football player, I'm a football player, I'm a football player, I'm a football player, I'm a football player.' The score includes various musical notations such as notes, rests, and bar lines.



FUNNY HOW LOVE IS

[illegible][illegible]

From the earth below to the heavens above
That's how far and funny is love

[illegible]

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| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 | 43 | 44 | 45 | 46 | 47 | 48 | 49 | 50 | 51 | 52 | 53 | 54 | 55 | 56 | 57 | 58 | 59 | 60 | 61 | 62 | 63 | 64 | 65 | 66 | 67 | 68 | 69 | 70 | 71 | 72 | 73 | 74 | 75 | 76 | 77 | 78 | 79 | 80 | 81 | 82 | 83 | 84 | 85 | 86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96 | 97 | 98 | 99 | 100 |

[illegible]

1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

$$\begin{aligned} & \text{if } p = 4m + 1, \text{ then } \mathcal{A}^{\text{odd}} = \mathcal{A}^{\text{even}} \\ & \text{if } p = 4m + 3, \text{ then } \mathcal{A}^{\text{odd}} = \mathcal{A}^{\text{even}} \cup \{h\} \end{aligned}$$

GOD SAVE THE QUEEN

A. C. C. C.
H. C. C. C.

Musical score for 'God Save the Queen'. The score is written for a single melodic line on a grand staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The score consists of several staves of music, including a final staff with a double bar line and a repeat sign.

GOOD COMPANY

A. C. C. C.
H. C. C. C.

Musical score for 'Good Company'. The score is written for a single melodic line on a grand staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The score consists of several staves of music, including a final staff with a double bar line and a repeat sign.

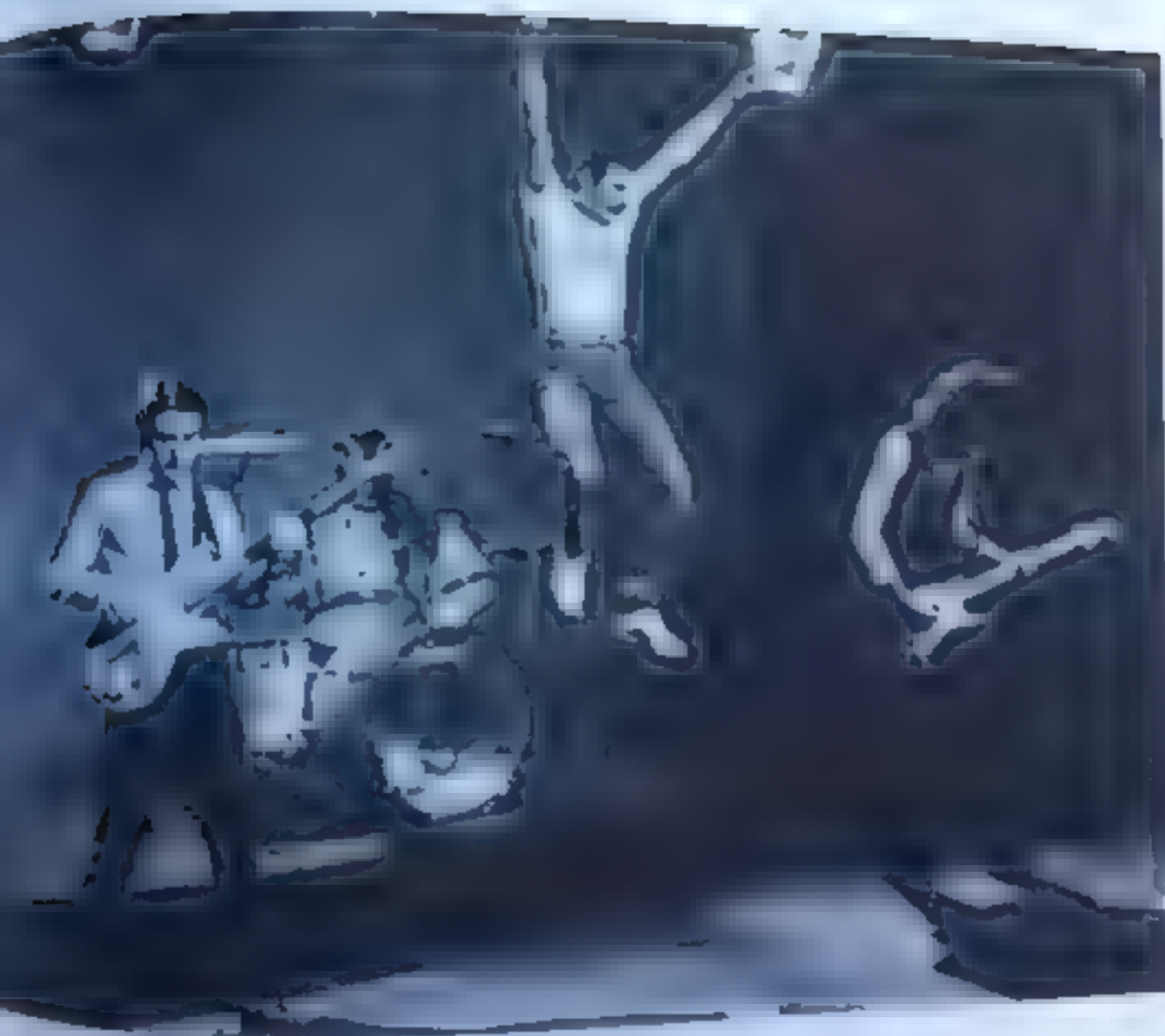
Musical score for 'God Save the Queen' and 'Good Company'. The score is written for a single melodic line on a grand staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The score consists of several staves of music, including a final staff with a double bar line and a repeat sign.

GOOD OLD-FASHIONED LOVER BOY

Words by Muriel
H. MOFFET R. R. R.

1. I am down the river and sing you
weep all in two things We can do the
A + B + C + D + E + F + G + H + I + J + K + L + M + N + O + P + Q + R + S + T + U + V + W + X + Y + Z

Oh! let me be your lover
I am down the river and sing you
weep all in two things We can do the
A + B + C + D + E + F + G + H + I + J + K + L + M + N + O + P + Q + R + S + T + U + V + W + X + Y + Z



FREDONE MEASURE

[illegible]

Key: \bullet = where and \bullet = 1

Amen

H. J. G. and M. J. G.

| Time (h) | IL-12p70 | IL-10 | TNF-α |
|----------|----------|-------|-------|
| 0 | 1.0 | 1.0 | 1.0 |
| 6 | 1.1 | 1.1 | 1.05 |
| 12 | 1.4 | 1.2 | 1.1 |
| 18 | 1.3 | 1.1 | 1.05 |
| 24 | 1.3 | 1.1 | 1.05 |

$\frac{1}{\sqrt{2}} \begin{pmatrix} 1 & i \\ 0 & 1 \end{pmatrix}$

1981, p. 1141. $P_{11} = 0.11$, $P_{12} = 0.07$, $P_{13} = 0.07$, $P_{14} = 0.07$, $P_{15} = 0.07$, $P_{16} = 0.07$, $P_{17} = 0.07$, $P_{18} = 0.07$, $P_{19} = 0.07$, $P_{20} = 0.07$, $P_{21} = 0.07$, $P_{22} = 0.07$, $P_{23} = 0.07$, $P_{24} = 0.07$, $P_{25} = 0.07$, $P_{26} = 0.07$, $P_{27} = 0.07$, $P_{28} = 0.07$, $P_{29} = 0.07$, $P_{30} = 0.07$, $P_{31} = 0.07$, $P_{32} = 0.07$, $P_{33} = 0.07$, $P_{34} = 0.07$, $P_{35} = 0.07$, $P_{36} = 0.07$, $P_{37} = 0.07$, $P_{38} = 0.07$, $P_{39} = 0.07$, $P_{40} = 0.07$, $P_{41} = 0.07$, $P_{42} = 0.07$, $P_{43} = 0.07$, $P_{44} = 0.07$, $P_{45} = 0.07$, $P_{46} = 0.07$, $P_{47} = 0.07$, $P_{48} = 0.07$, $P_{49} = 0.07$, $P_{50} = 0.07$, $P_{51} = 0.07$, $P_{52} = 0.07$, $P_{53} = 0.07$, $P_{54} = 0.07$, $P_{55} = 0.07$, $P_{56} = 0.07$, $P_{57} = 0.07$, $P_{58} = 0.07$, $P_{59} = 0.07$, $P_{60} = 0.07$, $P_{61} = 0.07$, $P_{62} = 0.07$, $P_{63} = 0.07$, $P_{64} = 0.07$, $P_{65} = 0.07$, $P_{66} = 0.07$, $P_{67} = 0.07$, $P_{68} = 0.07$, $P_{69} = 0.07$, $P_{70} = 0.07$, $P_{71} = 0.07$, $P_{72} = 0.07$, $P_{73} = 0.07$, $P_{74} = 0.07$, $P_{75} = 0.07$, $P_{76} = 0.07$, $P_{77} = 0.07$, $P_{78} = 0.07$, $P_{79} = 0.07$, $P_{80} = 0.07$, $P_{81} = 0.07$, $P_{82} = 0.07$, $P_{83} = 0.07$, $P_{84} = 0.07$, $P_{85} = 0.07$, $P_{86} = 0.07$, $P_{87} = 0.07$, $P_{88} = 0.07$, $P_{89} = 0.07$, $P_{90} = 0.07$, $P_{91} = 0.07$, $P_{92} = 0.07$, $P_{93} = 0.07$, $P_{94} = 0.07$, $P_{95} = 0.07$, $P_{96} = 0.07$, $P_{97} = 0.07$, $P_{98} = 0.07$, $P_{99} = 0.07$.

1) $\frac{d}{dt} \left(\frac{\partial L}{\partial \dot{x}} \right) = \frac{\partial L}{\partial x}$
 2) $\frac{d}{dt} \left(\frac{\partial L}{\partial \dot{y}} \right) = \frac{\partial L}{\partial y}$
 3) $\frac{d}{dt} \left(\frac{\partial L}{\partial \dot{z}} \right) = \frac{\partial L}{\partial z}$
 4) $\frac{d}{dt} \left(\frac{\partial L}{\partial \dot{\theta}} \right) = \frac{\partial L}{\partial \theta}$
 5) $\frac{d}{dt} \left(\frac{\partial L}{\partial \dot{\phi}} \right) = \frac{\partial L}{\partial \phi}$
 6) $\frac{d}{dt} \left(\frac{\partial L}{\partial \dot{\psi}} \right) = \frac{\partial L}{\partial \psi}$

\therefore $\frac{d}{dt} \left(\frac{1}{2} m v^2 + \frac{1}{2} I \omega^2 \right) = \tau \omega$

The first system of musical notation for 'The Song of the Lark' is in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B-flat4. The system ends with a double bar line.

The first system of musical notation for 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and quarter notes, with a final quarter note tied to the next system. The lyrics 'The Rose Tree' are written below the staff.

[illegible]

The first system of musical notation for 'The Little Boat' features a treble clef and a key signature of one flat (B-flat). The melody is written on a five-line staff. The notes are: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). Below the staff, the lyrics 'The little boat' are written in a simple, sans-serif font.

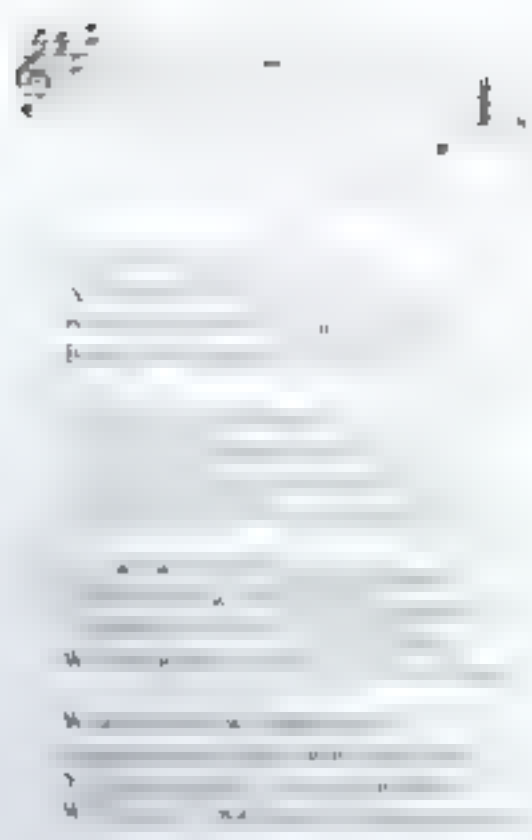
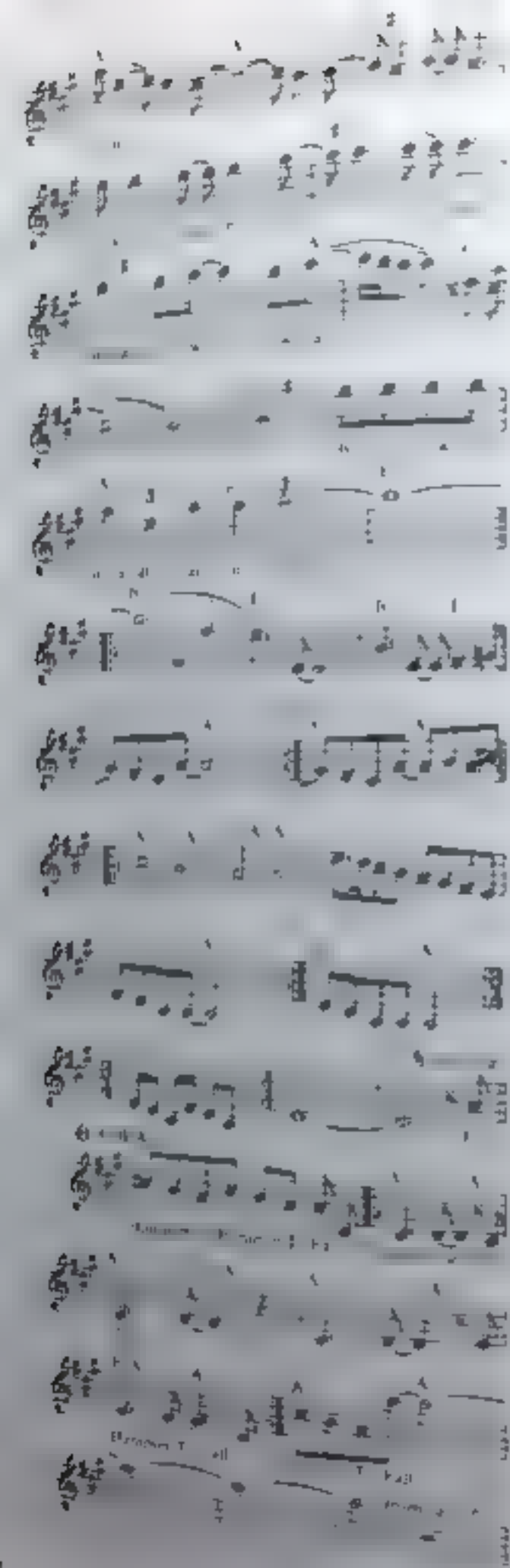
The first staff of the musical score for 'The Rose Tree' is written in treble clef with a key signature of one flat (B-flat). It contains a single melodic line with the following notes: G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the staff.

$\frac{1}{2}$

The first system of musical notation for 'The Bird Song' consists of five measures. The first measure is a whole note G4. The second measure is a whole note A4. The third measure is a whole note B4. The fourth measure is a whole note C5. The fifth measure is a whole note D5. The notes are written on a five-line staff with a treble clef.

Handwritten musical score for 'The Rose Tree'. The score is written on a single staff with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a simple, folk-like style. The lyrics 'The Rose Tree' are written below the staff. The score includes a key signature change to two flats (B-flat and E-flat) and a time signature change to 3/4. The score ends with a double bar line.

[illegible][illegible]



THE HERO

HUMAN BODY

Words and Music
ROGER TAYLOR

Musical score for 'THE HERO' featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and bar lines, typical of a piano or guitar score. The score is arranged in a single column on the left page.

Musical score for 'HUMAN BODY' featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and bar lines, typical of a piano or guitar score. The score is arranged in a single column on the right page.

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I want to break free
 I want to break free
 I want to break free
 I want to break free
 I want to break free
 I want to break free
 I want to break free
 I want to break free
 I want to break free
 I want to break free

I WANT TO BREAK FREE

Words and Music by
JOHN DEACON

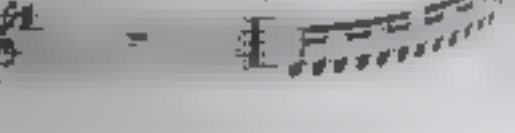
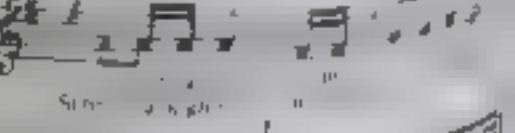
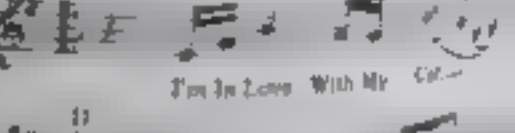
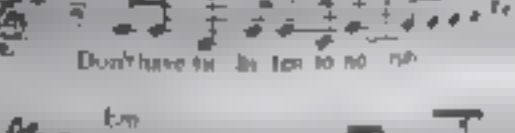
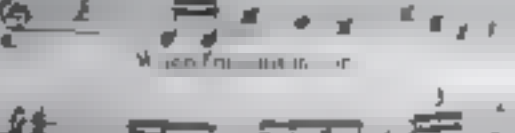
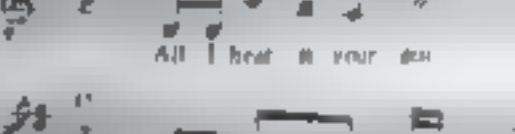
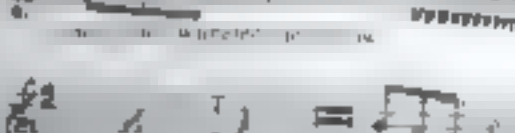
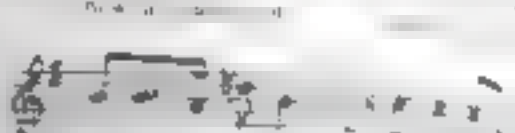
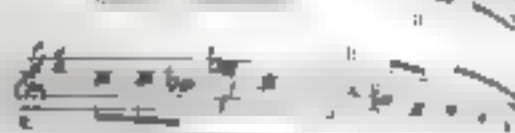
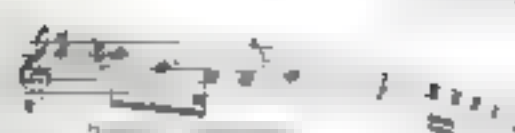
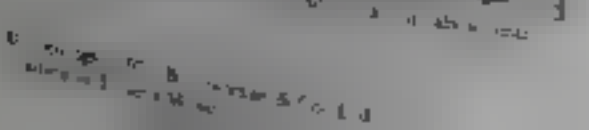
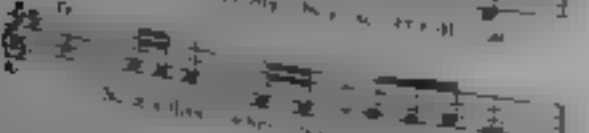
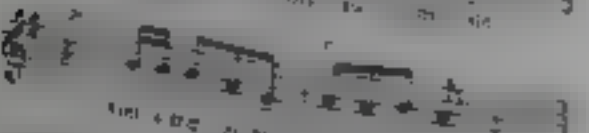
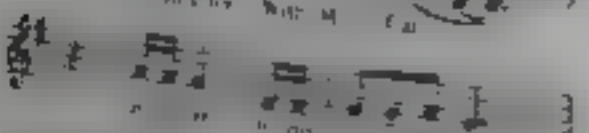
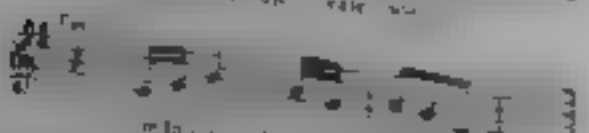
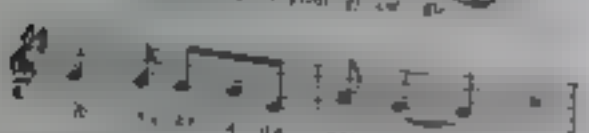
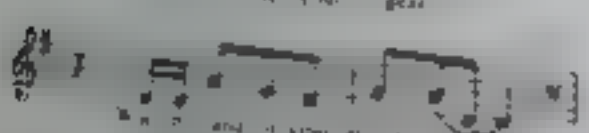
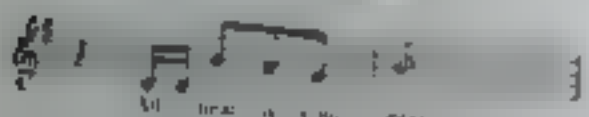
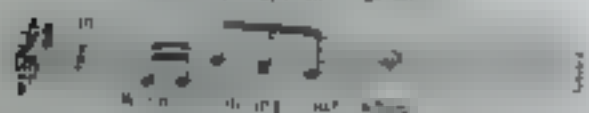
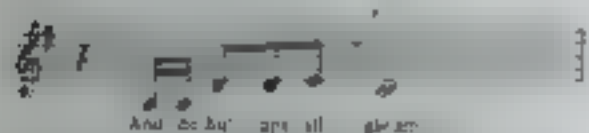
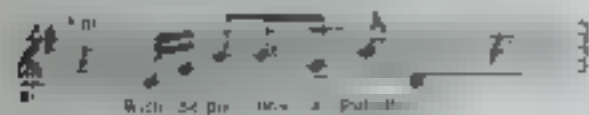
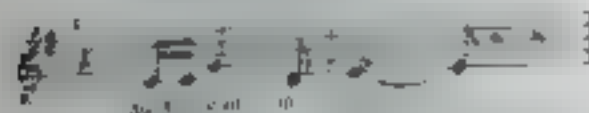
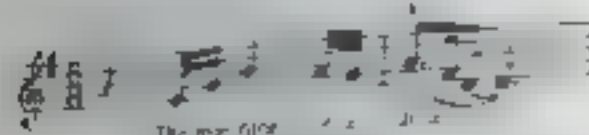
I want to break free
 I want to break free
 I want to break free from your lies
 I want to break free from your love for the first time
 I want to break free from your lies
 I want to break free from your love for the first time
 I want to break free from your lies
 I want to break free from your love for the first time
 I want to break free from your lies
 I want to break free from your love for the first time

IF YOU CAN'T BEAT THEM

[illegible]

I'M IN LOVE WITH MY CAR

W. M. and M. H. B.
J. M. K. A. & C.



ONLY SEVEN DAYS

Musical score for the song "Only Seven Days". The score is written in G major and 4/4 time. It consists of a single melodic line on a treble clef staff. The lyrics are: "I wish I could stay forever / I wish I could stay forever / I couldn't wait to leave her there / Saturday night twenty four hours / Oh so I'm gone back home on Sunday". The score includes various musical notations such as eighth notes, quarter notes, and rests.

Musical score for the song "Only Seven Days". The score is written in G major and 4/4 time. It consists of a single melodic line on a treble clef staff. The lyrics are: "I wish I could stay forever / I wish I could stay forever / I couldn't wait to leave her there / Saturday night twenty four hours / Oh so I'm gone back home on Sunday". The score includes various musical notations such as eighth notes, quarter notes, and rests.

3 I wish I could stay forever
I wish I could stay forever
I couldn't wait to leave her there

Saturday night twenty four hours
Oh so I'm gone back home on Sunday

IN THE DEATH CELL

Verse Theme Repeat

VERSE 1

Musical score for the song "In the Death Cell". The score is written in G major and 4/4 time. It consists of a single melodic line on a treble clef staff. The lyrics are: "I wish I could stay forever / I wish I could stay forever / I couldn't wait to leave her there / Saturday night twenty four hours / Oh so I'm gone back home on Sunday". The score includes various musical notations such as eighth notes, quarter notes, and rests.

IN THE LAP OF THE GODS

W. A. BRIDGE MUSIC CO.
100 N. W. 10th St. KANSAS CITY

Musical score for piano on the left page. The score is written for a single piano instrument. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The score consists of several staves of music, including a series of chords and melodic lines. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Musical score for piano on the right page. The score continues from the left page. It features a series of chords and melodic lines, with a key signature change to two flats (B-flat and E-flat) indicated by a double flat symbol. The tempo remains 'Moderato'. The notation includes various musical symbols such as notes, rests, and dynamic markings.

W. A. BRIDGE MUSIC CO.
100 N. W. 10th St. KANSAS CITY

IN THE LAP OF THE GODS REVISITED

Words and Music by
TIM BROWN

Musical score for 'In the Lap of the Gods' by Tim Brown. The score is written for a single melodic line on a grand staff (treble and bass clefs). It consists of 12 staves of music. The notation includes various note values, rests, and bar lines. The key signature has one flat (B-flat), and the time signature is 4/4. The music is in a major mode with a B-flat key signature.

Musical score for 'In the Space Capsule' by Roger Taylor. The score is written for a single melodic line on a grand staff (treble and bass clefs). It consists of 12 staves of music. The notation includes various note values, rests, and bar lines. The key signature has one flat (B-flat), and the time signature is 4/4. The music is in a major mode with a B-flat key signature.

IN THE SPACE CAPSULE

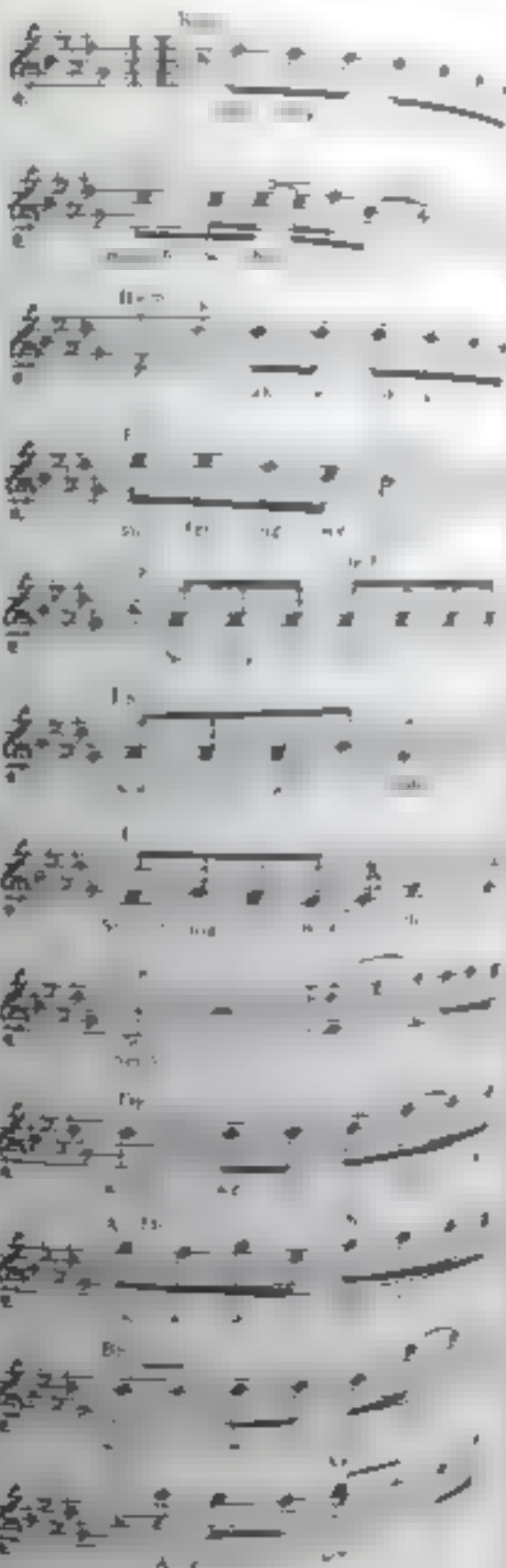
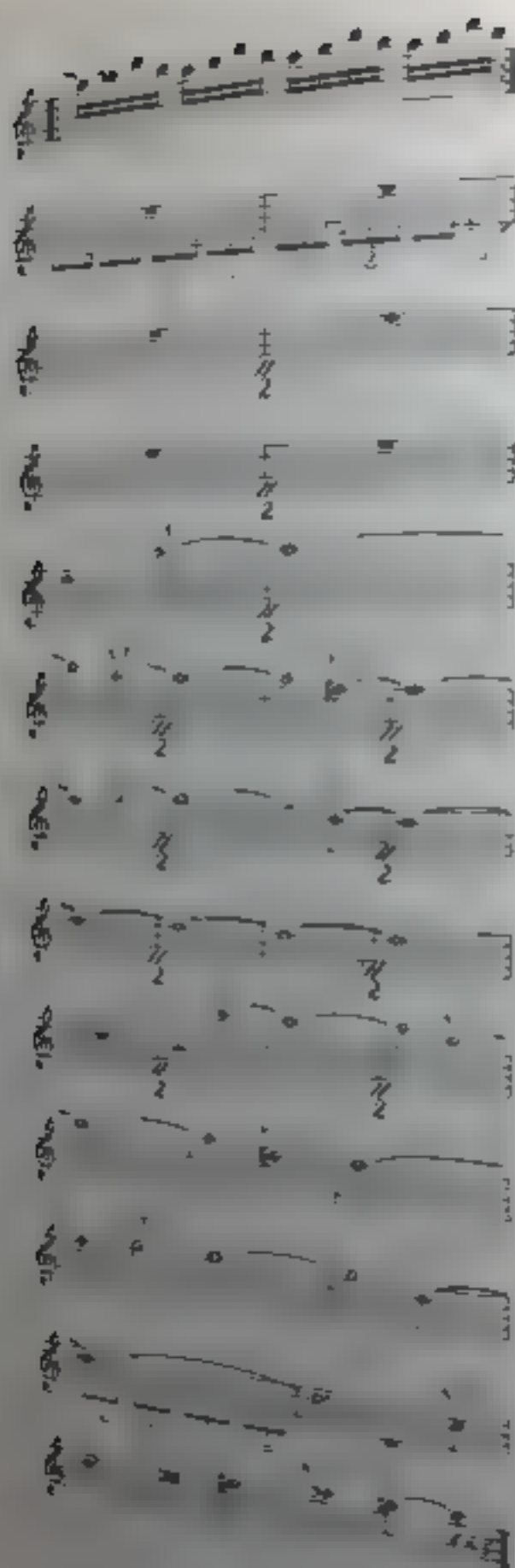
The Four Doctors
Music by
ROGER TAYLOR

Musical score for 'In the Space Capsule' by Roger Taylor. The score is written for a single melodic line on a grand staff (treble and bass clefs). It consists of 12 staves of music. The notation includes various note values, rests, and bar lines. The key signature has one flat (B-flat), and the time signature is 4/4. The music is in a major mode with a B-flat key signature.

IS THIS THE WORLD WE CREATED?

Words and Music

By J. M. F. and S. P. P.



First system of musical notation for 'It's a Hard Life', featuring a vocal line and piano accompaniment.

everyday a helpless child is born
 with no one to care
 with no one to love
 with no one to guide
 with no one to help
 with no one to love
 with no one to guide
 with no one to help

IT'S A HARD LIFE

Music by
 [illegible]

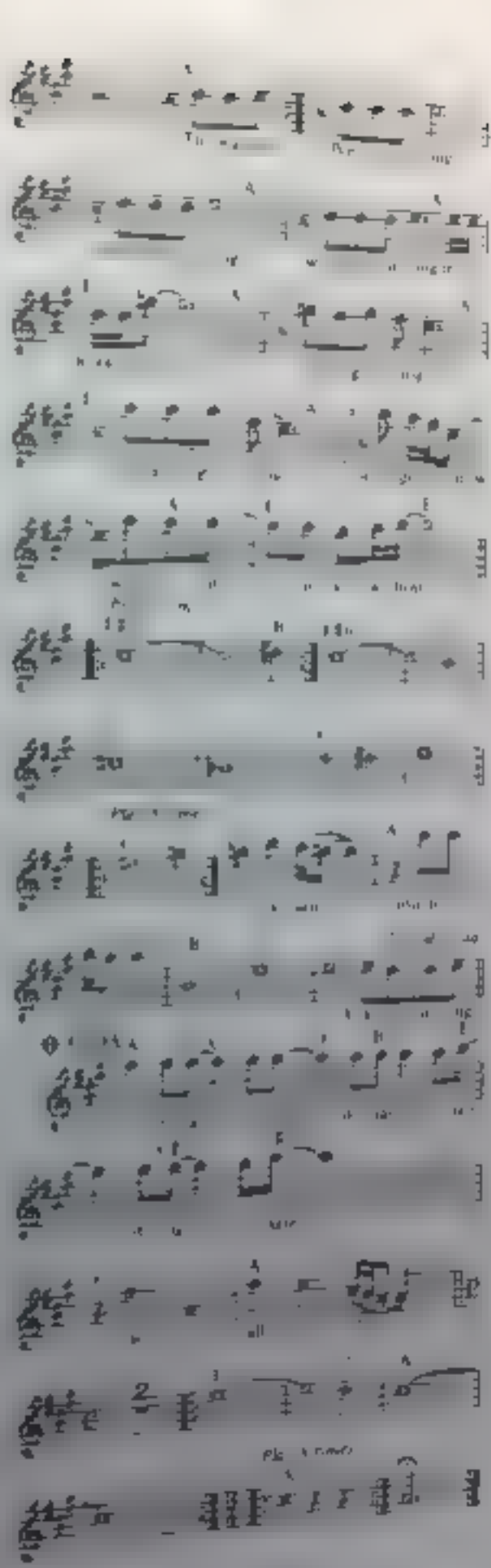
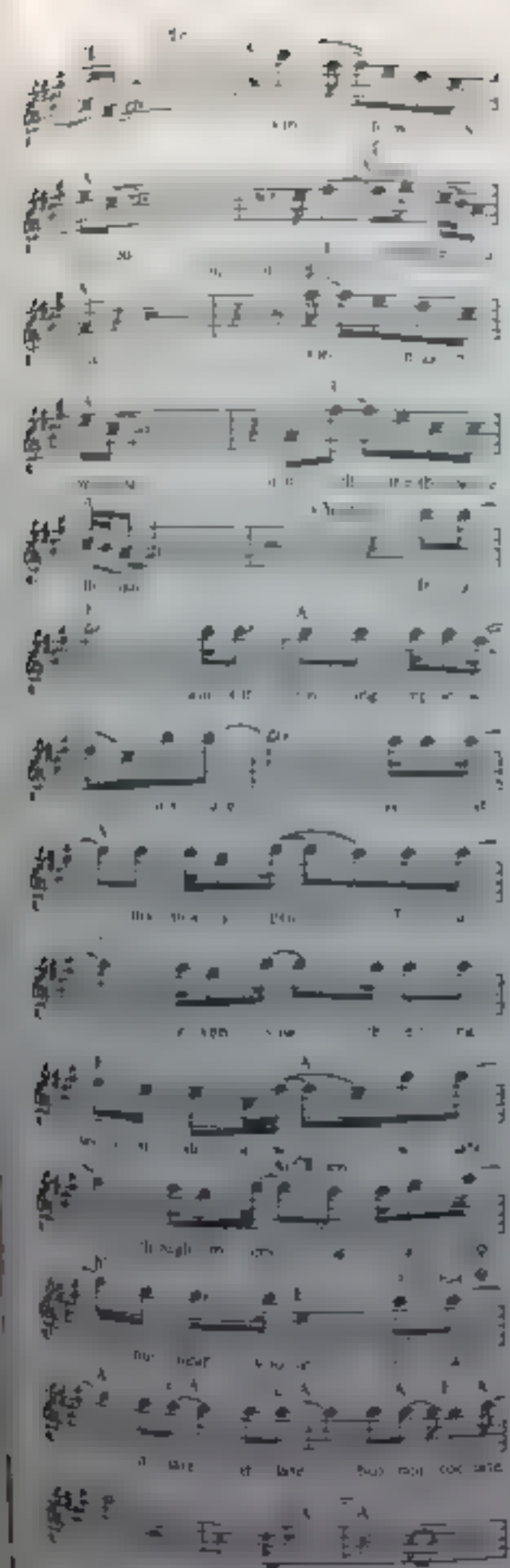
Second system of musical notation for 'It's a Hard Life', continuing the vocal and piano parts.

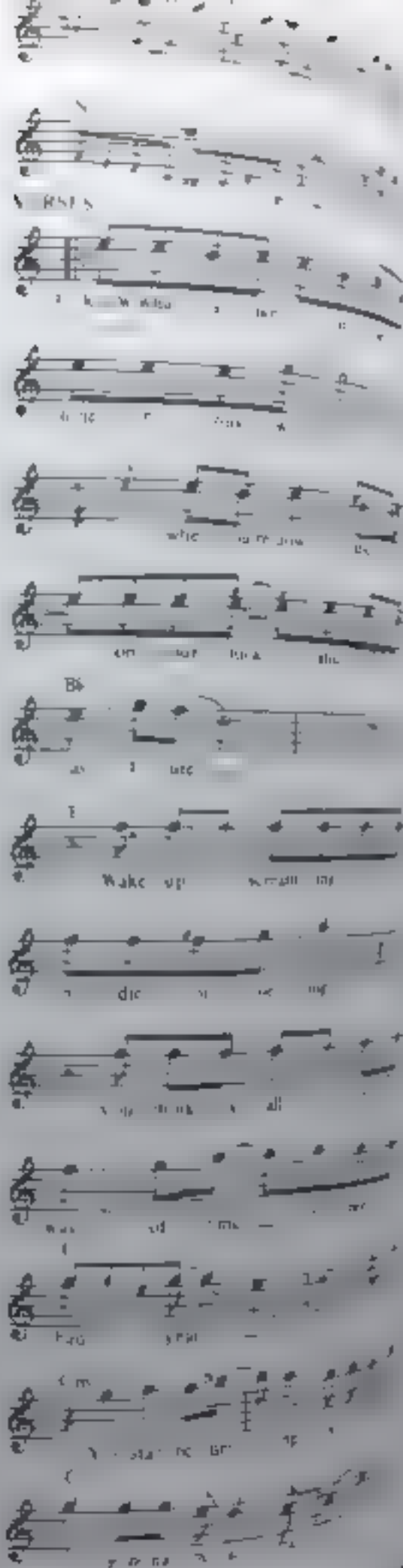
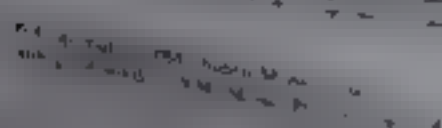
It's a hard life
 it's a hard life

Third system of musical notation for 'It's a Hard Life', featuring a vocal line and piano accompaniment.

IT'S LATE

Words and Music by
BRIAN MAY



Words and Music by
FREDERICK MERCURYWords and Music by
FREDERICK MERCURY

[illegible]

KEEP YOURSELF ALIVE

2000
 BK 44 444

[illegible]

Musical score for the left page, consisting of ten systems of musical notation. Each system includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation is in a non-Latin script, likely a form of Arabic or Persian. The lyrics are written below the notes.

Musical score for the right page, consisting of ten systems of musical notation. Each system includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation is in a non-Latin script, likely a form of Arabic or Persian. The lyrics are written below the notes.

I was a poor little flower
In a belladonna haze
And I ate a million dreams
I gave up everything I need
To feed my body and my soul
And I'll grow a little higher
Maybe that can be my goal
I was told a million times
Then I'd still be where I started
Still be where I started

I was a poor little flower
In a belladonna haze
And I ate a million dreams
I gave up everything I need
To feed my body and my soul
And I'll grow a little higher
Maybe that can be my goal
I was told a million times
Then I'd still be where I started
Still be where I started

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I gave up everything I need
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I was a poor little flower
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I gave up everything I need
To feed my body and my soul
And I'll grow a little higher
Maybe that can be my goal
I was told a million times
Then I'd still be where I started
Still be where I started

KILLER QUEEN

Queen
1975 (EMI) 100 000 000

I was a poor little flower
In a belladonna haze
And I ate a million dreams
I gave up everything I need
To feed my body and my soul
And I'll grow a little higher
Maybe that can be my goal
I was told a million times
Then I'd still be where I started
Still be where I started

Queen
1975 (EMI) 100 000 000

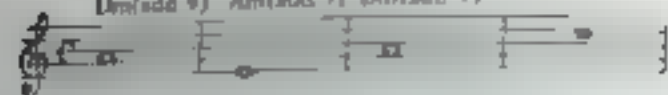
THE KISS

Amor Resurrexerit Flash!

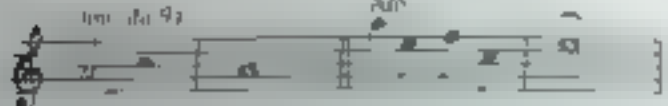
Mus. by

FRANZ L. M. R. RY

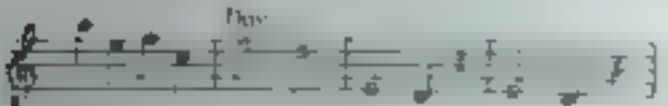
Dem(add 9) Am(add 9) Dem(add 9)



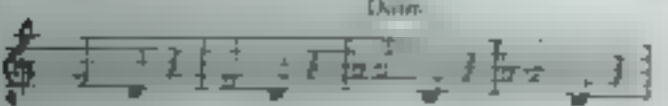
Am(add 9)



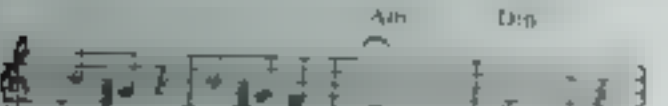
Dem



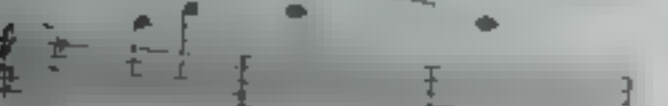
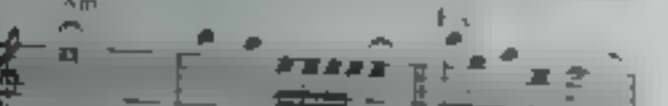
Dem



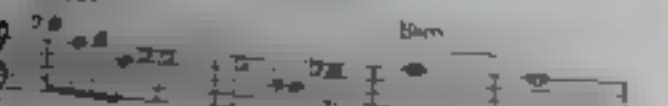
Am



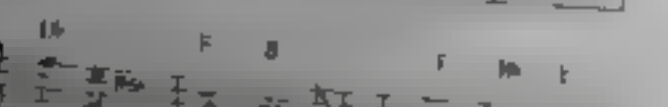
Am



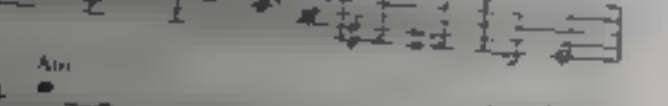
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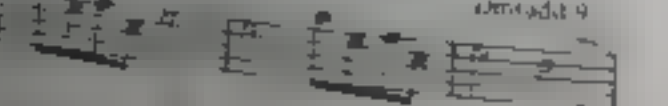
Dem



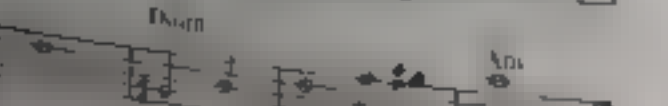
Am



Am



Dem



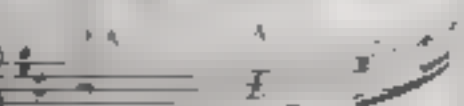
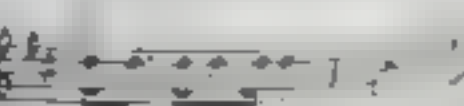
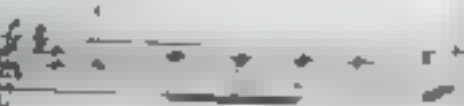
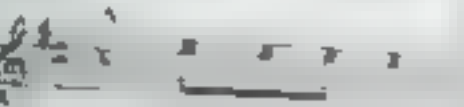
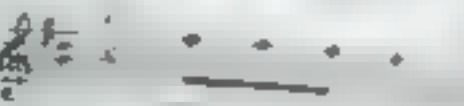
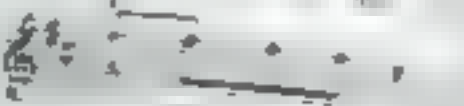
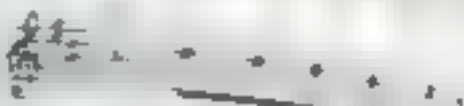
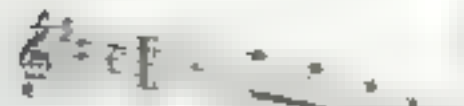
Am(add 9)

Am

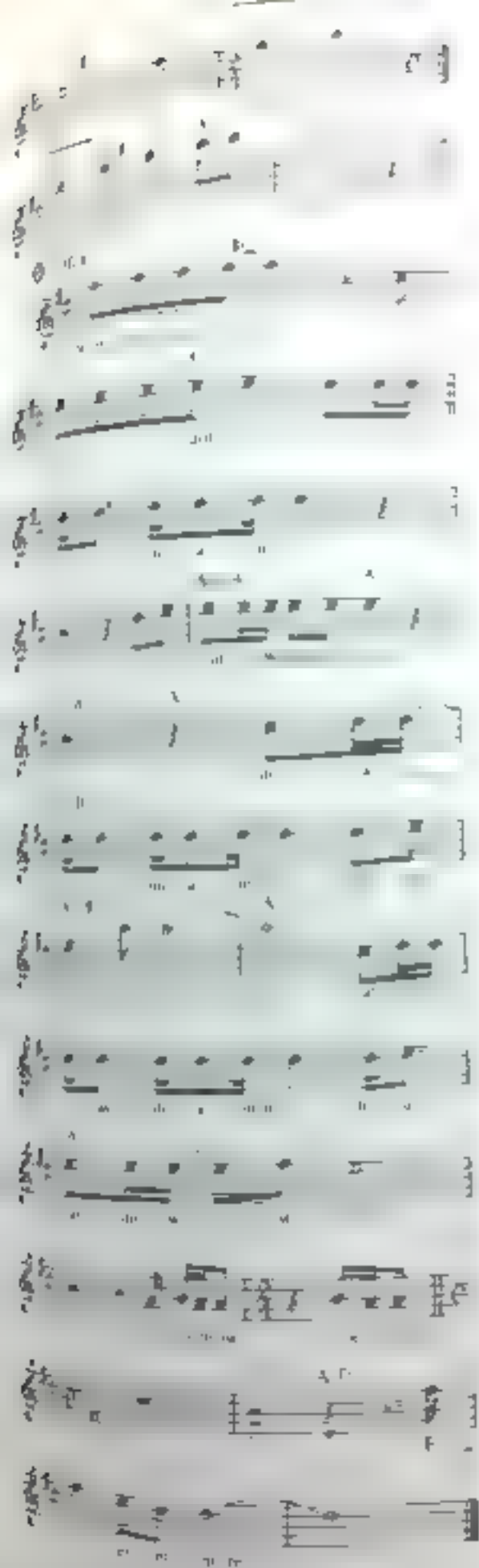
LAS PALABRAS DE AMOR

Mus. by

FRANZ L. M. R. RY



B



LAZING ON A SUNDAY AFTERNOON

Words and Music by
FREDERICK M. PIERCE

Musical score for 'Lazing on a Sunday Afternoon' by Frederick M. Pierce. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score consists of 12 staves, with the first staff being the piano introduction and the remaining 11 staves being the vocal parts. The lyrics are: 'Lazing on a Sunday Afternoon, / In the shade of a willow tree, / With a book and a pipe, / And a glass of iced tea.' The score ends with a double bar line and a repeat sign.

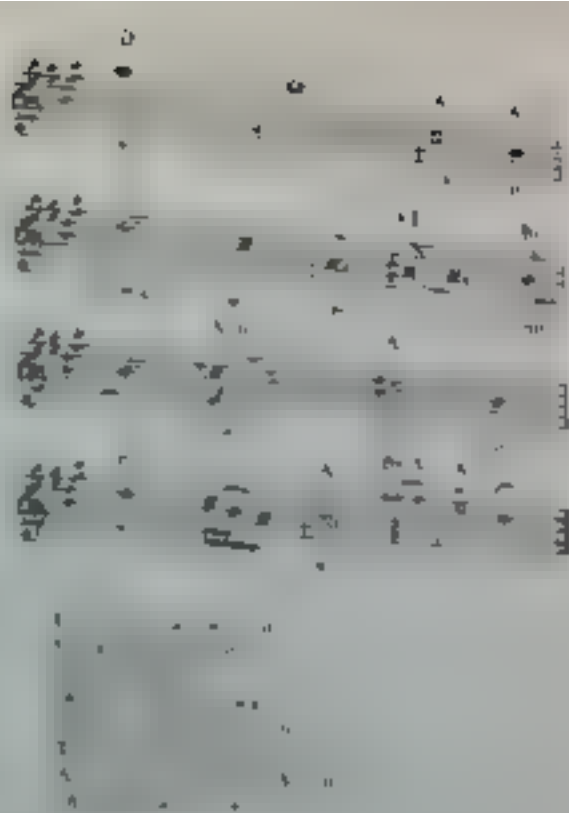
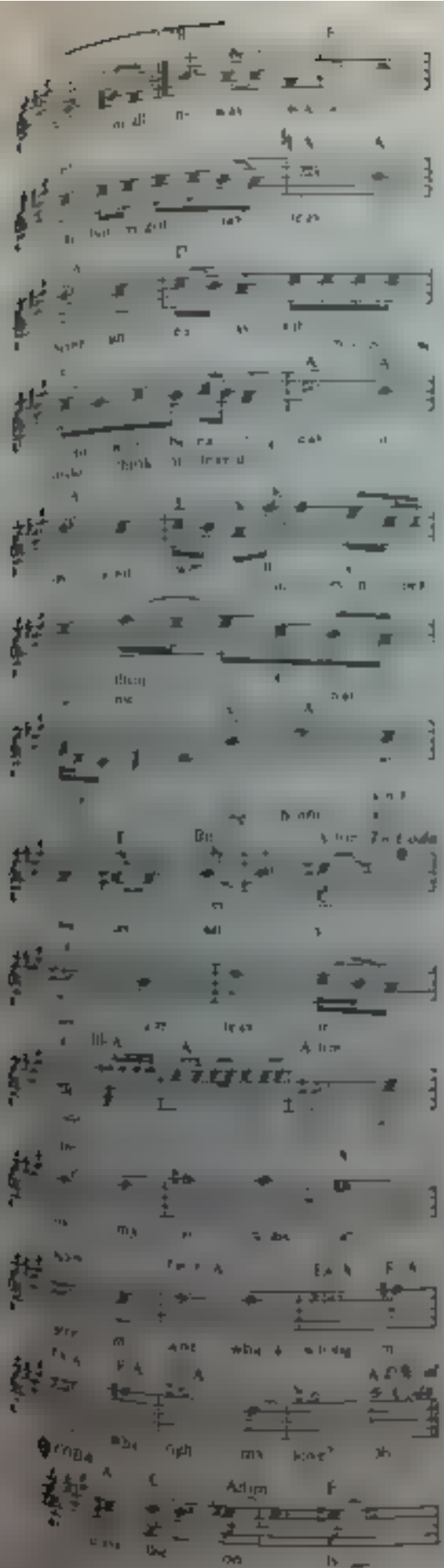
Musical score for 'Leaving Home Aint Easy' by Brian May. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score consists of 12 staves, with the first staff being the piano introduction and the remaining 11 staves being the vocal parts. The lyrics are: 'Leaving home aint easy, / Leaving home aint easy, / Leaving home aint easy, / Leaving home aint easy.' The score ends with a double bar line and a repeat sign.

LEAVING HOME AINT EASY

Words and Music by
BRIAN MAY

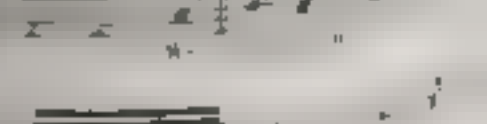
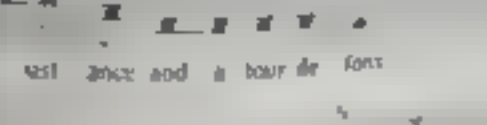
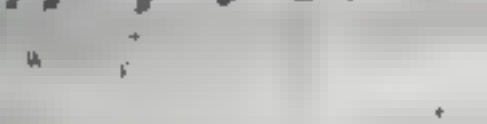
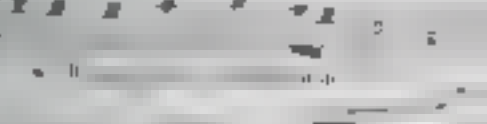
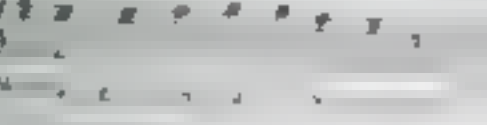
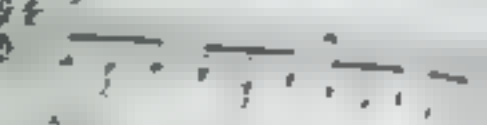
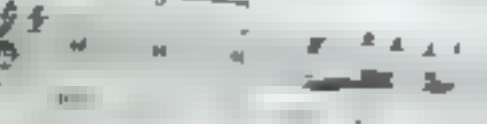
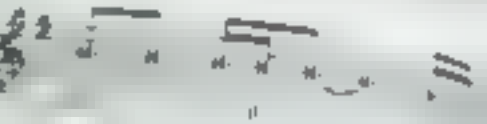
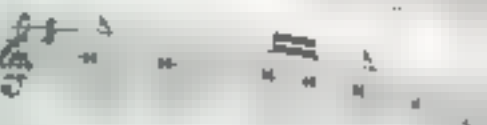
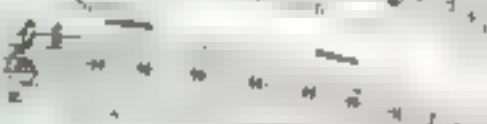
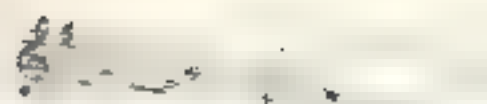
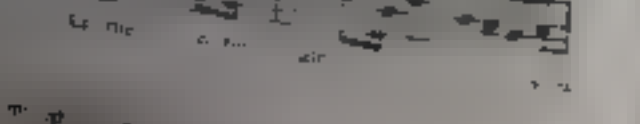
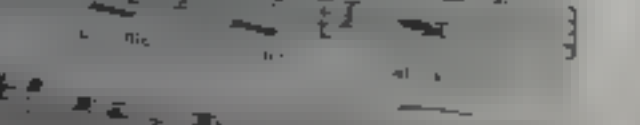
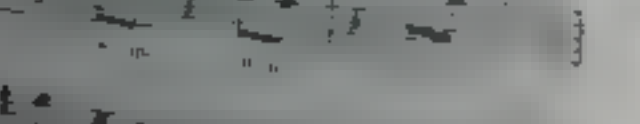
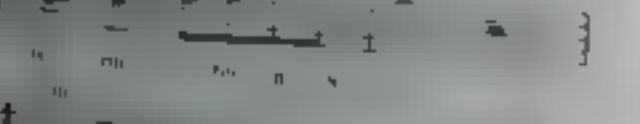
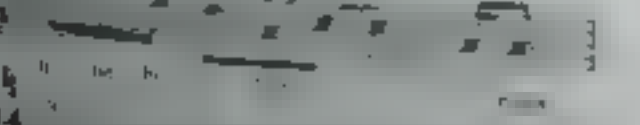
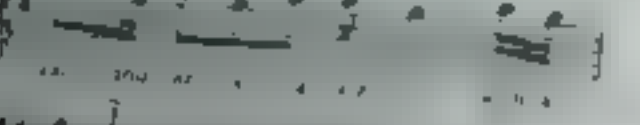
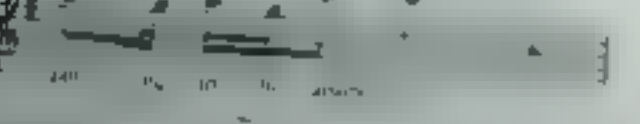
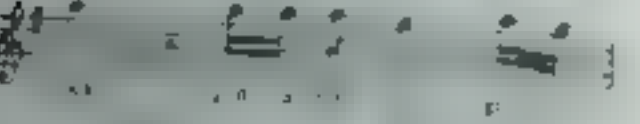
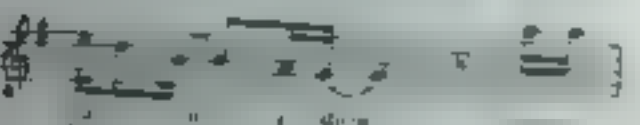
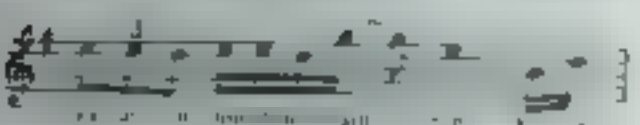
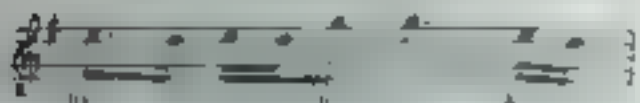
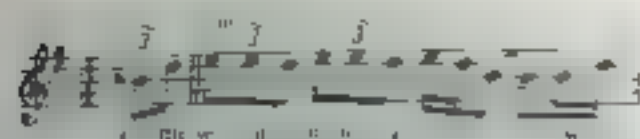
Musical score for 'Leaving Home Aint Easy' by Brian May. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score consists of 12 staves, with the first staff being the piano introduction and the remaining 11 staves being the vocal parts. The lyrics are: 'Leaving home aint easy, / Leaving home aint easy, / Leaving home aint easy, / Leaving home aint easy.' The score ends with a double bar line and a repeat sign.

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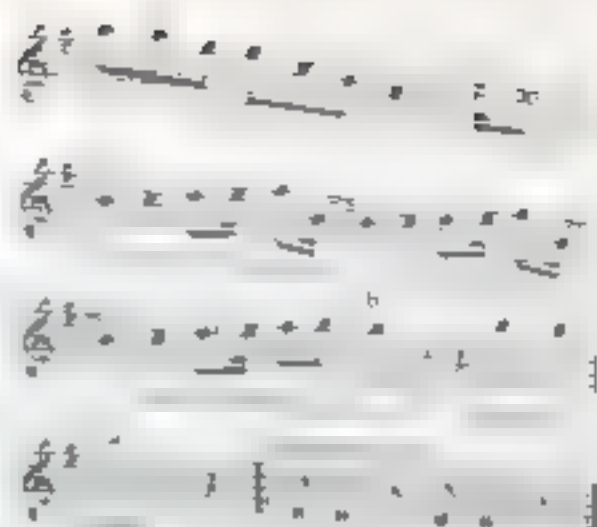
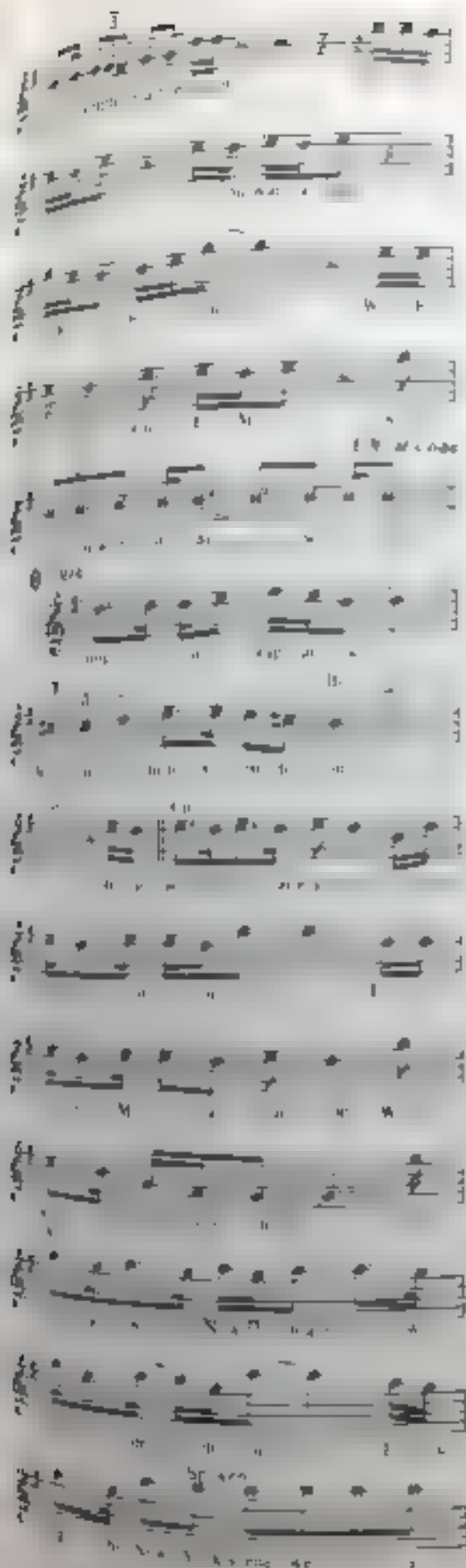


LET ME ENTERTAIN YOU

W. C. Anderson
 PRELUDE AND RHYTHM



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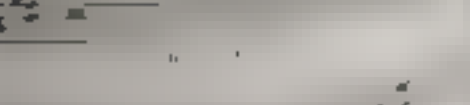
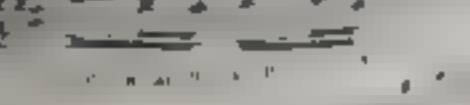
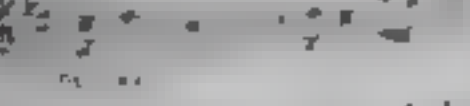
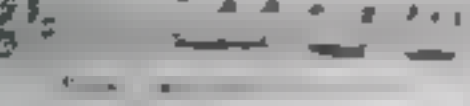
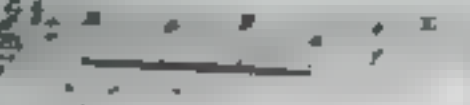
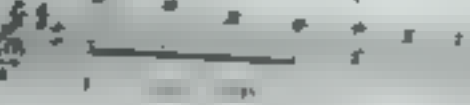
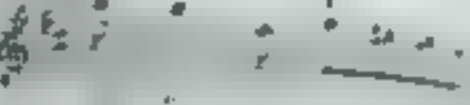
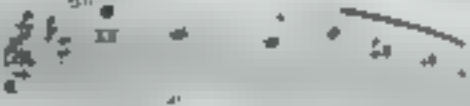
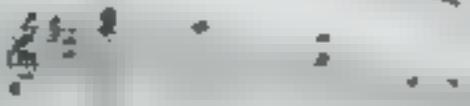
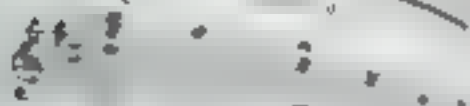
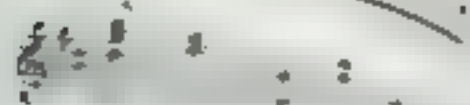
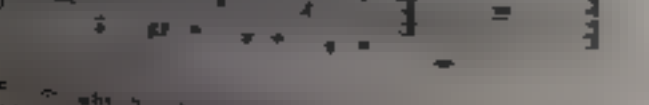
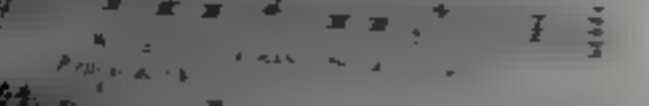
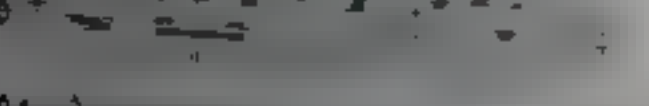
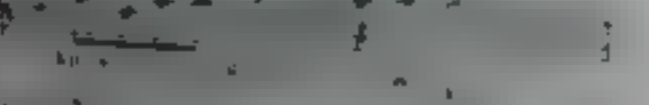
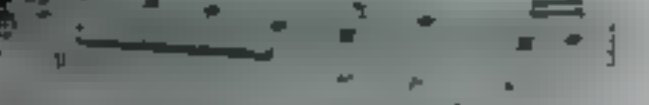
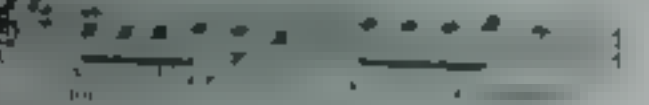
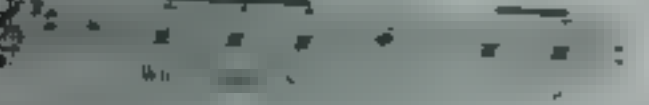
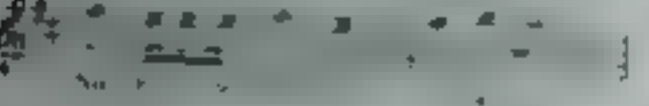
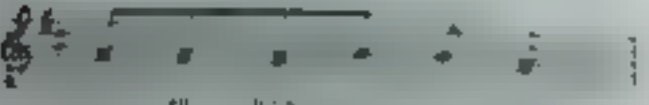
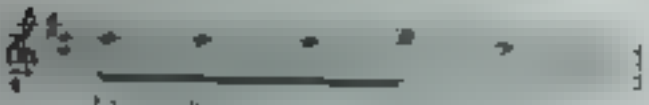
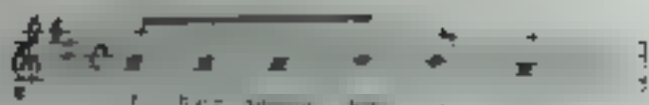


1
2
3
4



LIAR

W. A. M. W.
F. H. M. K. R. V.



Handwritten musical score on the left page, featuring multiple staves with notes and lyrics. The lyrics are written in a cursive script, likely a historical form of a European language. The score includes various musical notations such as clefs, notes, rests, and bar lines. The text is arranged in a columnar fashion, with the lyrics aligned under the corresponding musical staves.

Lyrics (left page):

Handwritten musical score on the left page, featuring multiple staves with notes and lyrics. The lyrics are written in a cursive script, likely a historical form of a European language. The score includes various musical notations such as clefs, notes, rests, and bar lines. The text is arranged in a columnar fashion, with the lyrics aligned under the corresponding musical staves.

Handwritten musical score on the right page, featuring multiple staves with notes and lyrics. The lyrics are written in a cursive script, likely a historical form of a European language. The score includes various musical notations such as clefs, notes, rests, and bar lines. The text is arranged in a columnar fashion, with the lyrics aligned under the corresponding musical staves.

Lyrics (right page):

Handwritten musical score on the right page, featuring multiple staves with notes and lyrics. The lyrics are written in a cursive script, likely a historical form of a European language. The score includes various musical notations such as clefs, notes, rests, and bar lines. The text is arranged in a columnar fashion, with the lyrics aligned under the corresponding musical staves.

W. H. C. G. H. S.
F R I J P L L b i R U L R A

A page of musical notation for a piano piece. It contains ten staves of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The music is written in a single system, with each staff representing a different voice or instrument. The overall style is that of a classical piano score.

A page of handwritten musical notation on ten staves. The notation is in a historical style, featuring various note values, rests, and bar lines. The handwriting is in dark ink on aged, slightly yellowed paper. The staves are numbered 1 through 10 at the bottom of each staff.

שְׁמִי שְׁמִי שְׁמִי שְׁמִי
 שְׁמִי שְׁמִי שְׁמִי שְׁמִי
 שְׁמִי שְׁמִי שְׁמִי שְׁמִי
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[illegible]

LONG AWAY

By [illegible]

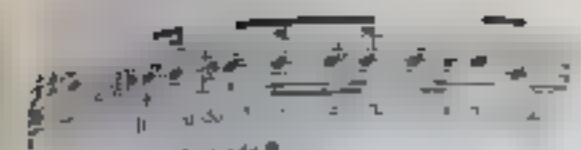
This page contains the first system of the musical score for 'Long Away'. It features ten staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines, typical of a standard musical score. The paper shows signs of age and wear.

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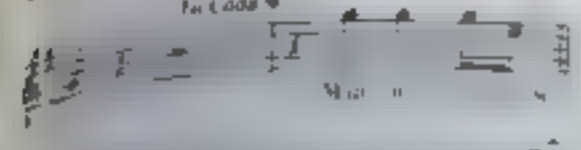
This page contains the second system of the musical score for 'Long Away'. It continues with ten staves of music, maintaining the same notation and key signature as the first page. The score concludes with a double bar line at the bottom of the final staff.

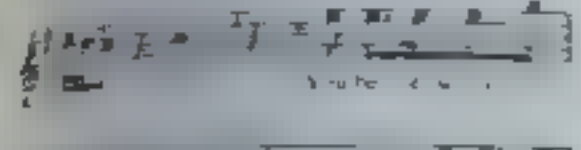
Handwritten musical score on the left page, featuring multiple staves with notes and rests. The notation is dense and includes various musical symbols such as clefs, time signatures, and dynamic markings. The paper shows signs of age and wear.


Handwritten musical score on the right page, continuing the composition from the left page. It features multiple staves with notes and rests, maintaining the same dense notation style. The paper also shows signs of age and wear.

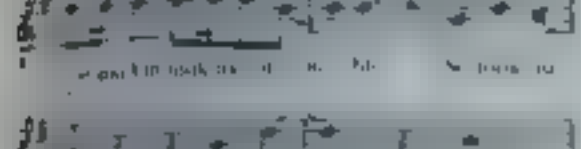



 Int. Solo

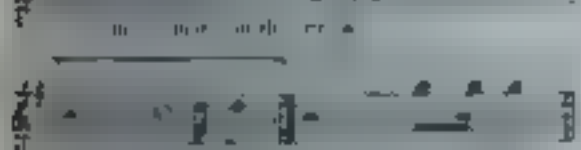


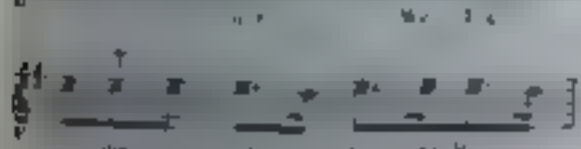


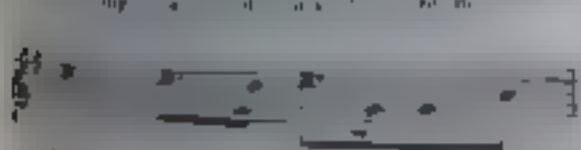


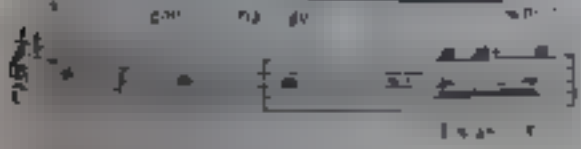


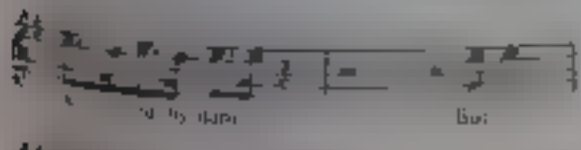


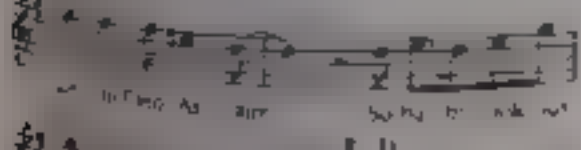


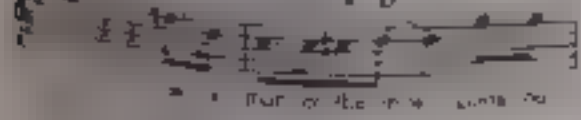


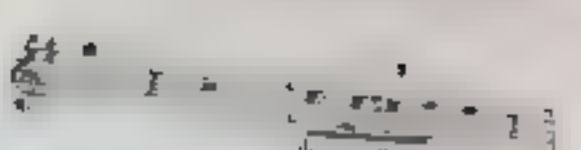


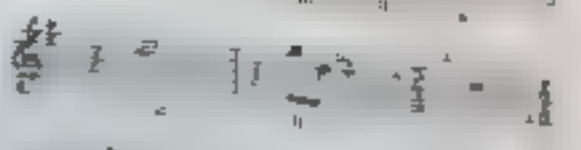


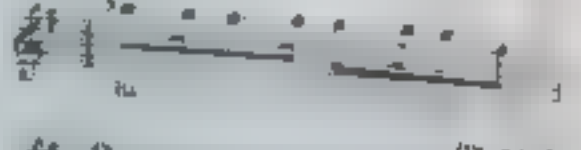





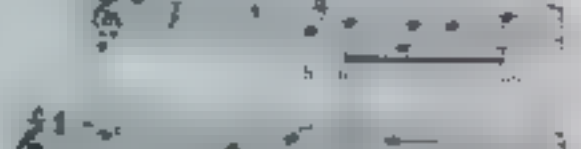


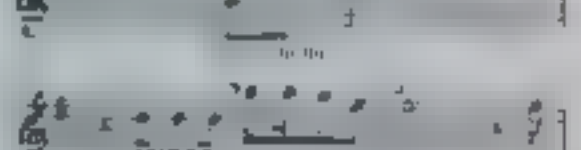


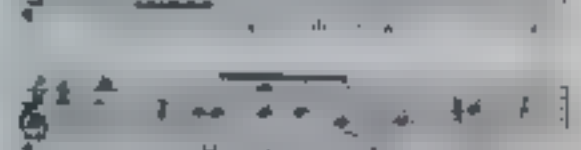


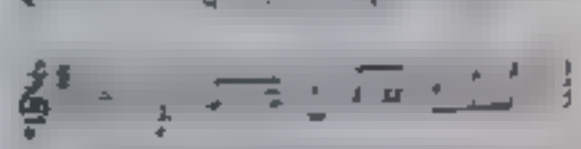


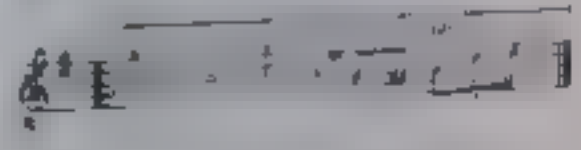


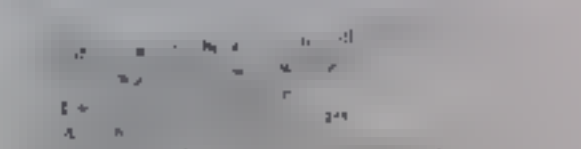


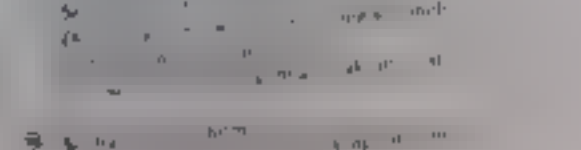














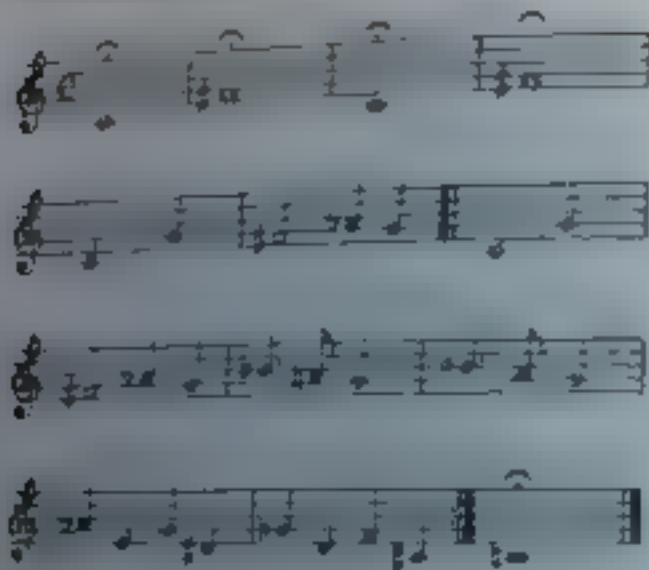




MING'S THEME

In The Court Of Ming The Merciless

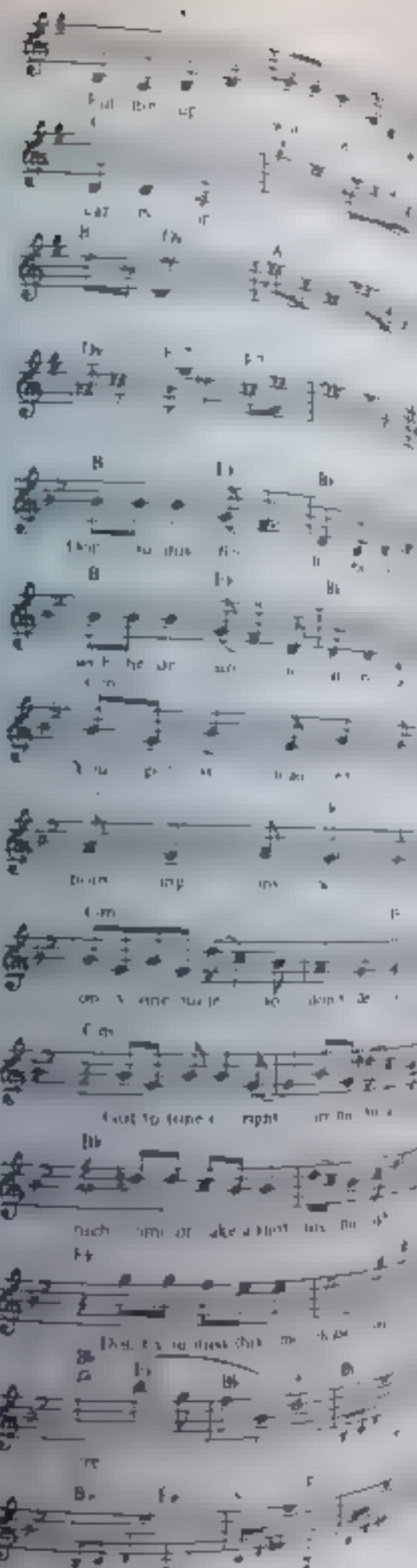
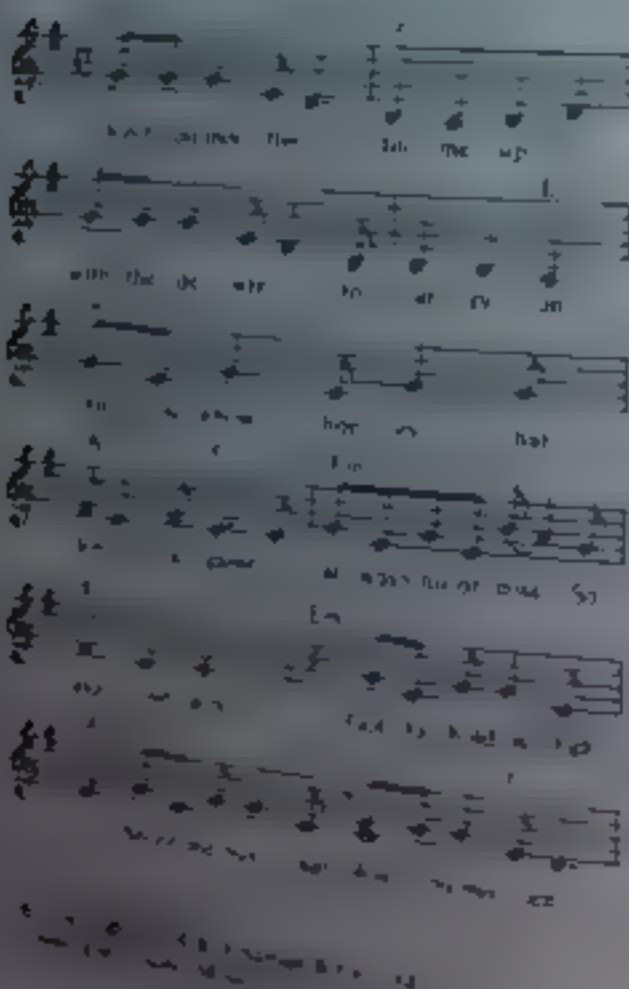
MUSIC BY
ERIC SARTORIUS



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*republication by EMI Music Publishing Ltd.

MISFIRE

MUSIC BY WALLY M. (aka) INC.
LYRICS BY J. J. J.



Handwritten musical notation on two staves. The notation includes various note values, rests, and dynamic markings such as 'ff' and 'p'. The handwriting is in ink on aged paper.

MODERN TIMES ROCK 'N' ROLL

[illegible]

Figure 1 shows a 1D lattice chain with 10 sites. Sites 1, 3, 5, 7, and 9 are occupied by particles (circles with a dot). Sites 2, 4, 6, 8, and 10 are empty. The sites are labeled 1 through 10 below them.

Figure 1 is a line graph showing the effect of the concentration of the inhibitor on the rate of polymerization. The y-axis is labeled "Rate of polymerization" and ranges from 0 to 1.0. The x-axis is labeled "Concentration of inhibitor" and ranges from 0 to 1.0. The curve starts at (0, 1.0) and decreases as the concentration of inhibitor increases, approaching 0.5 at a concentration of 1.0.

...and the ...

The diagram shows a top-down view of the experimental setup. A subject is seated at a table, looking at a video screen. A camera is positioned above the screen. A target is placed on the table. A ruler is used to measure the distance from the subject's hand to the target. The distance is labeled as 10 cm.

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To Church

To Di

To

and both doors to the body for me

100 years when it's all about

First system of musical notation for 'The Rose Tree'. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody begins with a quarter note G4, followed by a quarter rest, then a quarter note A4, and continues with a series of eighth and sixteenth notes. The lyrics 'The Rose Tree' are written below the staff.

$$\begin{aligned} \frac{\partial}{\partial t} &= (1 - \epsilon) \frac{\partial}{\partial t} + \epsilon \frac{\partial}{\partial t} \\ &= (1 - \epsilon) \frac{\partial}{\partial t} + \epsilon \frac{\partial}{\partial t} \end{aligned}$$
$$\begin{aligned} \frac{d}{dt} \int_{\Omega} \rho \, dx &= - \int_{\Omega} \rho \operatorname{div} u \, dx \\ \frac{d}{dt} \int_{\Omega} \rho u \, dx &= - \int_{\Omega} \rho u \operatorname{div} u \, dx \\ \frac{d}{dt} \int_{\Omega} \rho u \otimes u \, dx &= - \int_{\Omega} \rho u \otimes u \operatorname{div} u \, dx \\ \frac{d}{dt} \int_{\Omega} \rho u \otimes u \otimes u \, dx &= - \int_{\Omega} \rho u \otimes u \otimes u \operatorname{div} u \, dx \\ \frac{d}{dt} \int_{\Omega} \rho u \otimes u \otimes u \otimes u \, dx &= - \int_{\Omega} \rho u \otimes u \otimes u \otimes u \operatorname{div} u \, dx \end{aligned}$$

and the length of the interval by the number of the groups

Get a hair salon on your team.

And a song through your hair
I find a new kind of man who says

Share in your own style in your own way

[illegible]

MORE OF THAT JAZZ

Words and Music by
RUBEN TAYLOR

Handwritten musical notation on the left page. The score is written on ten staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics "more of that jazz" are written below the staves, corresponding to the melody.

Handwritten musical notation on the right page. The score continues from the left page and is written on ten staves. It includes musical notation and lyrics such as "beard and love be just" and "more". The notation is consistent with the left page, featuring a treble clef and a key signature of one sharp.

Copyright 1914 by Ruben Taylor
Published by G. Schirmer, Inc.
New York, N. Y.

Handwritten musical score on the left page, featuring multiple staves with notes, rests, and other musical notation. The notation is dense and appears to be a complex composition, possibly for a large ensemble or orchestra. The staves are numbered 1 through 12.

Handwritten musical score on the right page, featuring multiple staves with notes, rests, and other musical notation. The notation is dense and appears to be a complex composition, possibly for a large ensemble or orchestra. The staves are numbered 1 through 12.

MUSTAPHA

W. A. P. 1000 M. 1000
H. 1000 M. 1000

12 staves of musical notation for the left page of the score.

W. A. P. 1000 M. 1000
H. 1000 M. 1000

12 staves of musical notation for the right page of the score.

12 staves of musical notation for the right page of the score.

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Andante

Key signature: G major (one sharp)
 Time signature: 4/4

Tempo: Andante

Figure 1 illustrates a two-stage, two-dimensional, multi-processor architecture. The diagram shows two stages of processing. Stage 1 consists of two parallel paths, each with a 2D array of processors (represented by small squares) connected in a grid. Stage 2 also consists of two parallel paths, each with a 2D array of processors. The output of Stage 1 is fed into Stage 2. The diagram is labeled with 'Stage 1' and 'Stage 2' and includes various input/output lines and control signals.

Figure 1 consists of two line graphs. The left graph shows the effect of temperature on the growth of *A. baumannii* in 10% serum. The x-axis represents temperature in °C, with markers at 20, 30, 37, and 44. The y-axis represents optical density (OD). The growth curve shows a peak at 37°C. The right graph shows the effect of temperature on the growth of *A. baumannii* in 10% fetal calf serum. The x-axis represents temperature in °C, with markers at 20, 30, 37, and 44. The y-axis represents optical density (OD). The growth curve shows a peak at 37°C.

The diagram shows several boxes at the top representing different categories or variables. Arrows point from these boxes down to a central box labeled "rate of change". Below this central box, there are two more boxes, one of which contains the word "time".

The diagram illustrates a control system architecture. It consists of a series of blocks labeled 'L' (representing an integrator) and 'S' (representing a switch). The system is controlled by a 'Control' block which sends signals to the 'S' blocks. The output of the system is labeled 'y(t)'.

The diagram illustrates a cross-section of a material or system with three distinct layers. The top layer is characterized by a wavy line, the middle layer by a dashed line, and the bottom layer by a solid line. Arrows point from the top layer down to the middle layer, and from the middle layer down to the bottom layer, suggesting a downward flow or movement. The diagram is labeled with 'a' and 'b' at the bottom, likely indicating different regions or components.

A black and white photograph of a musical score for a string quartet. The score is written on five staves, each with a different clef (soprano, alto, two tenors, and two basses). The notation includes various musical symbols such as notes, rests, and dynamic markings. The paper appears aged and slightly worn.

The diagram illustrates a two-stage, two-dimensional, multi-processor system. It consists of two main stages, Stage 1 and Stage 2. Each stage contains two parallel processing paths. In Stage 1, the first path includes a processor (P1) and a memory unit (M1), while the second path includes a processor (P2) and a memory unit (M2). Similarly, Stage 2 contains two paths with processors (P3, P4) and memory units (M3, M4). Arrows indicate the flow of data between the stages and within each stage, showing a sequential flow from left to right and then down to the next stage.

1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

Musical notation for the first system of 'My Melancholy Blues'. It features a treble clef, a key signature of one flat (Bb), and a 12-measure staff. The melody is written in a simple, folk-like style.

look what they've done to me
 to not run to not to me

Musical notation for the second system of 'My Melancholy Blues'. It continues the melody from the first system.

Musical notation for the third system of 'My Melancholy Blues'. It continues the melody from the second system.

Musical notation for the fourth system of 'My Melancholy Blues'. It continues the melody from the third system.

MY MELANCHOLY BLUES

B. B. King
 E. H. Rouse
 Publisher

Musical notation for the fifth system of 'My Melancholy Blues'. It continues the melody from the fourth system.

Musical notation for the sixth system of 'My Melancholy Blues'. It continues the melody from the fifth system.

Musical notation for the seventh system of 'My Melancholy Blues'. It continues the melody from the sixth system.

Musical notation for the eighth system of 'My Melancholy Blues'. It continues the melody from the seventh system.

Musical notation for the ninth system of 'My Melancholy Blues'. It continues the melody from the eighth system.

Musical notation for the tenth system of 'My Melancholy Blues'. It continues the melody from the ninth system.

Musical notation for the eleventh system of 'My Melancholy Blues'. It continues the melody from the tenth system.

Musical notation for the twelfth system of 'My Melancholy Blues'. It continues the melody from the eleventh system.

Musical notation for the thirteenth system of 'My Melancholy Blues'. It continues the melody from the twelfth system.

Musical notation for the fourteenth system of 'My Melancholy Blues'. It continues the melody from the thirteenth system.

Musical notation for the fifteenth system of 'My Melancholy Blues'. It continues the melody from the fourteenth system.

Musical notation for the sixteenth system of 'My Melancholy Blues'. It continues the melody from the fifteenth system.

Musical notation for the seventeenth system of 'My Melancholy Blues'. It continues the melody from the sixteenth system.

Musical notation for the eighteenth system of 'My Melancholy Blues'. It continues the melody from the seventeenth system.

Musical notation for the nineteenth system of 'My Melancholy Blues'. It continues the melody from the eighteenth system.

Musical notation for the twentieth system of 'My Melancholy Blues'. It continues the melody from the nineteenth system.

Musical notation for the twenty-first system of 'My Melancholy Blues'. It continues the melody from the twentieth system.

Musical notation for the twenty-second system of 'My Melancholy Blues'. It continues the melody from the twenty-first system.

Musical notation for the twenty-third system of 'My Melancholy Blues'. It continues the melody from the twenty-second system.

Musical notation for the twenty-fourth system of 'My Melancholy Blues'. It continues the melody from the twenty-third system.

Musical notation for the twenty-fifth system of 'My Melancholy Blues'. It continues the melody from the twenty-fourth system.

Musical notation for the twenty-sixth system of 'My Melancholy Blues'. It continues the melody from the twenty-fifth system.

Musical notation for the twenty-seventh system of 'My Melancholy Blues'. It continues the melody from the twenty-sixth system.

Musical notation for the twenty-eighth system of 'My Melancholy Blues'. It continues the melody from the twenty-seventh system.

Musical notation for the twenty-ninth system of 'My Melancholy Blues'. It continues the melody from the twenty-eighth system.

Musical notation for the thirtieth system of 'My Melancholy Blues'. It continues the melody from the twenty-ninth system.

First system of musical notation for 'Need Your Loving Tonight'. It consists of four staves. The first three staves are for the vocal melody, and the fourth staff is for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics 'I'm going to love you' are written under the first staff.

I'm going to love you
 With my heart
 With my soul
 To give you the love you need
 And I'll be there
 Whenever you need me

NEED YOUR LOVING TONIGHT

Words and Music by
 BOB DYLAN

Second system of musical notation for 'Need Your Loving Tonight'. It consists of four staves. The first three staves are for the vocal melody, and the fourth staff is for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics 'I'm going to love you' are written under the first staff.

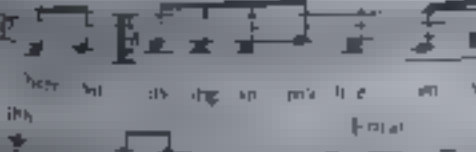
Third system of musical notation for 'Need Your Loving Tonight'. It consists of four staves. The first three staves are for the vocal melody, and the fourth staff is for the piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics 'I'm going to love you' are written under the first staff.

[illegible][illegible][illegible]

A page of handwritten musical notation on ten staves. The notation is in a historical style, possibly 18th or 19th century, with various notes, rests, and clefs. The handwriting is somewhat faded and the paper shows signs of age.

NEW YORK

7. 下列各数中，是正有理数的是（ ）
A. -1 B. 0 C. 1 D. -2



 The bear have a merry Christmas

Printed by J. B. Friedman & Co. at
100 N. Third Street, New York

1. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$
 2. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$
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[Faint handwritten notes, possibly bleed-through from the reverse side.]

The image shows a page of handwritten musical notation, likely a score for a piece titled "The Bird Song". The notation is written on a series of staves, with various musical symbols, notes, and rests visible. The handwriting is in ink on aged paper. The title "The Bird Song" is written at the top of the page. The notation includes various musical symbols, notes, and rests, suggesting a complex melodic line. The page is numbered "1" in the top right corner.

OGRE BATTLE

Words and Music by
FRANKIE MERCURY

The left page of the musical score for 'OGRE BATTLE' contains 14 staves of music. The notation is in treble clef with a key signature of one sharp (F#). The music is written in a style typical of 1960s rock and roll, featuring a mix of eighth and sixteenth notes, with some measures containing triplets. The staves are numbered 1 through 14 at the beginning of each line.

The right page of the musical score for 'OGRE BATTLE' contains 14 staves of music, continuing from the left page. The notation is in treble clef with a key signature of one sharp (F#). The music continues with various rhythmic patterns, including eighth and sixteenth notes, and some measures with triplets. The staves are numbered 1 through 14 at the beginning of each line.

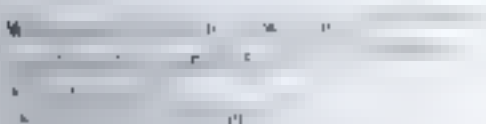
A page of handwritten musical notation on ten staves. The notation is in a cursive, handwritten style, likely from a 19th-century manuscript. It features various notes, rests, and bar lines, with some staves having multiple measures. The handwriting is somewhat faded and the paper shows signs of age.

PLAY THE GAME

W. C. F. M. C. R. Y.

I'm a poor old man, I'm a poor old man, I'm a poor old man, I'm a poor old man, I'm a poor old man, I'm a poor old man, I'm a poor old man, I'm a poor old man, I'm a poor old man, I'm a poor old man.

I'm a poor old man, I'm a poor old man, I'm a poor old man, I'm a poor old man, I'm a poor old man, I'm a poor old man, I'm a poor old man, I'm a poor old man, I'm a poor old man, I'm a poor old man.



All you have to do is tell it to
 Play the game or anybody play the game

Musical score for the left page, featuring ten staves of music with lyrics underneath. The lyrics include:

I'm a rock and a hard place
 I'm a rock and a hard place
 I'm a rock and a hard place
 I'm a rock and a hard place
 I'm a rock and a hard place
 I'm a rock and a hard place
 I'm a rock and a hard place
 I'm a rock and a hard place
 I'm a rock and a hard place
 I'm a rock and a hard place

The score concludes with a section labeled "B In Coda" and a final line of music.

Musical score for the right page, featuring ten staves of music with lyrics underneath. The lyrics include:

We're gonna rock it tonight
 We're gonna rock it tonight
 We're gonna rock it tonight
 We're gonna rock it tonight
 We're gonna rock it tonight
 We're gonna rock it tonight
 We're gonna rock it tonight
 We're gonna rock it tonight
 We're gonna rock it tonight
 We're gonna rock it tonight

The score concludes with a final line of music.

PROCESSION

W. A. A.
RICHARD MAY

Handwritten musical score for "PROCESSION" by W. A. A. RICHARD MAY. The score is written on ten staves, with lyrics and musical notation. The lyrics are: "m D f m f", "side", "L", "Am", "Am", "Am", "Am", "Am", "Am", "Am". The musical notation includes notes, rests, and bar lines. The score is written in a cursive, handwritten style.



A page of musical notation for a song. It consists of ten staves of music. Each staff has lyrics written below it. The lyrics are:

1. I'm a little bit of a fire

2. I'm a little bit of a fire

3. I'm a little bit of a fire

4. I'm a little bit of a fire

5. I'm a little bit of a fire

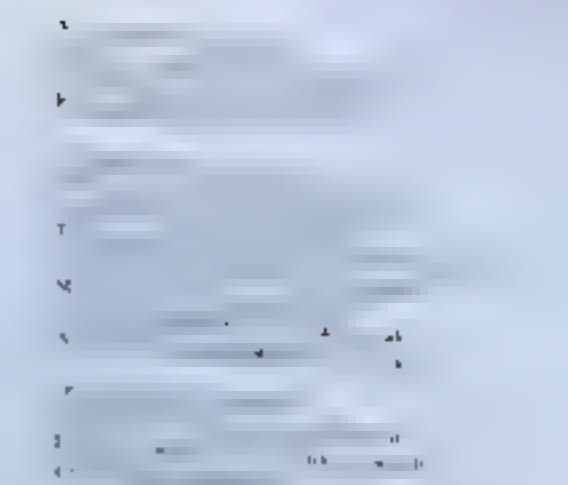
6. I'm a little bit of a fire

7. I'm a little bit of a fire

8. I'm a little bit of a fire

9. I'm a little bit of a fire

10. I'm a little bit of a fire



PUT OUT THE FIRE

By the author of "The Fire"

BRIAN MAY

A page of musical notation for the song "Put Out the Fire". It consists of ten staves of music. Each staff has lyrics written below it. The lyrics are:

1. I'm a little bit of a fire

2. I'm a little bit of a fire

3. I'm a little bit of a fire

4. I'm a little bit of a fire

5. I'm a little bit of a fire

6. I'm a little bit of a fire

7. I'm a little bit of a fire

8. I'm a little bit of a fire

9. I'm a little bit of a fire

10. I'm a little bit of a fire

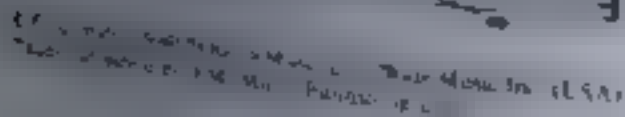
● 10' 100' 1000' 10000'

● 10' 100' 1000' 10000'

[illegible]

Due to a large number of
donors, the amount of money raised

[illegible]

[illegible]

Handwritten musical notation for the first system of the song. It includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a five-line staff with various notes, rests, and accidentals. There are some handwritten annotations below the staff, including "B" and "me".

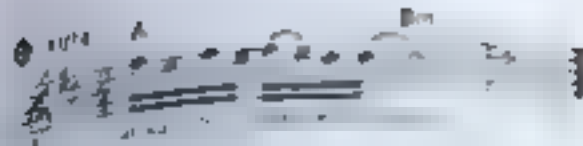
SAIL AWAY SWEET SISTER

W. J. D. M. M. M.
H. J. A. N. M. M.

Handwritten musical notation for the second system of the song. It continues the melody from the first system. There are some handwritten annotations below the staff, including "B" and "me".

Handwritten musical notation for the third system of the song. It continues the melody from the second system. There are some handwritten annotations below the staff, including "B" and "me".

Handwritten musical notation for the fourth system of the song. It continues the melody from the third system. There are some handwritten annotations below the staff, including "B" and "me".

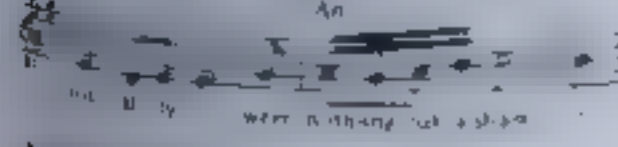
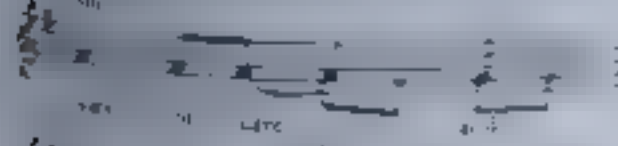
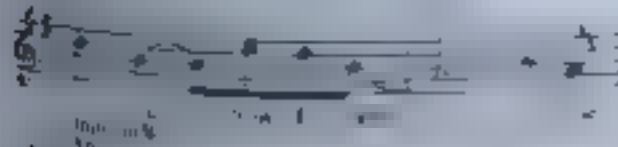
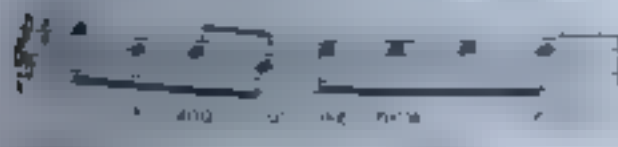
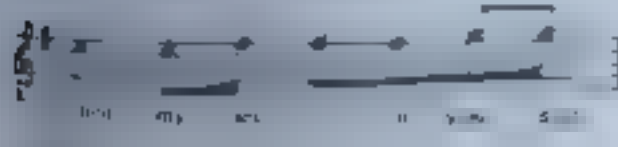
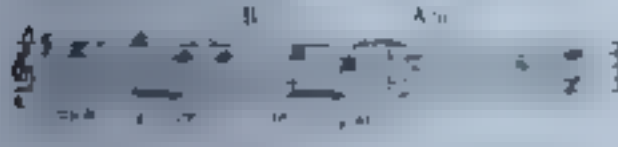
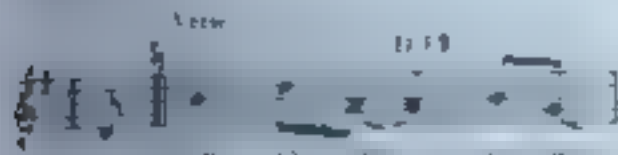


what kind of
a man you are
and how you
got a hold of

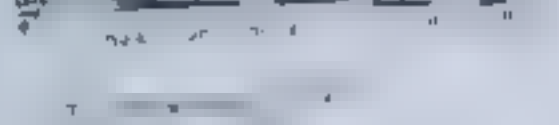
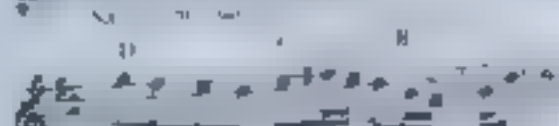
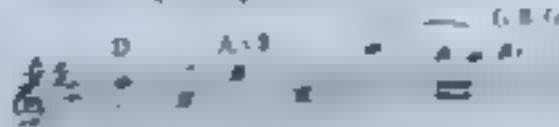
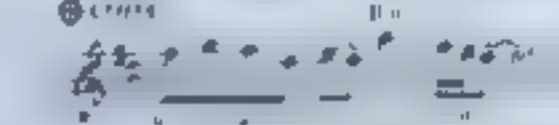
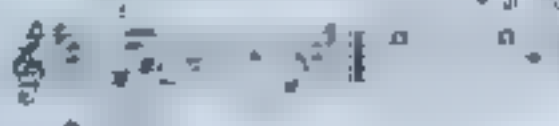
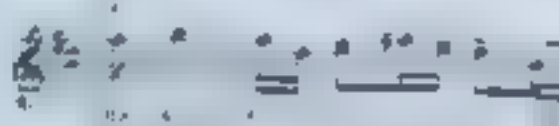
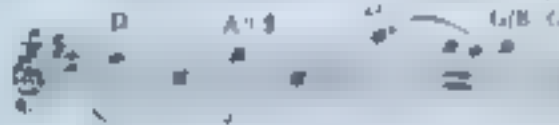
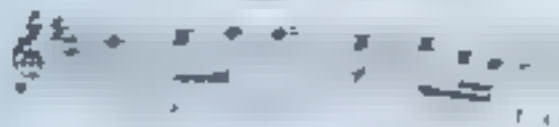
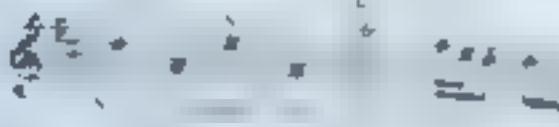
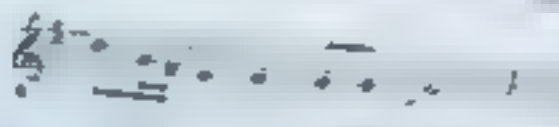
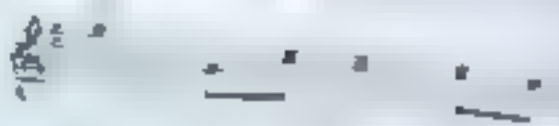
the sweetest
of the world
and the world
and the world
and the world
and the world
and the world
and the world

SAVE ME

by
of A. M. A.



by
of A. M. A.



SEASIDE RENDEZVOUS

Key: G Major
Time: 2/4

The left page of the musical score contains 14 staves of music. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The staves are numbered 1 through 14.

The right page of the musical score contains 14 staves of music, continuing from the left page. It includes treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various rhythmic patterns and rests. The staves are numbered 15 through 28. The final staff (28) includes a double bar line and a repeat sign.

Handwritten musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and bar lines, with some handwritten annotations like 'B' and 'A' above the staff.

SHE MAKES ME (STORM TROOPER IN STILETTOS)

W. J. and M. J. J.
B. J. and M. J. J.

Handwritten musical notation for the second system, continuing the melody and accompaniment from the first system. It includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and bar lines, with some handwritten annotations like 'B' and 'A' above the staff.

© 1964 by J. B. J. and M. J. J.
Lyrics by J. B. J. and M. J. J.

Handwritten musical notation for the third system, continuing the melody and accompaniment from the second system. It includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, and bar lines, with some handwritten annotations like 'B' and 'A' above the staff.

Verse 2 I know you're jealous of me
She makes me mad
She is my love
She is my love

Verse 3 I know the day I leave her
I'd love her still
She is my love
She is my love

Bridge Who knows where my dreams will
I'll follow as they grow
But the world will surely know
How long I'll last
And if I'm very slow
She makes me so

11
4
2

SHEER HEART ATTACK

מחירי חשמל ומים

will you be our very own
 and all you want to do is
 You know what I mean
 I want a lot of space for
 my future car
 was that it didn't suit me
 He hey hey hey
 I'm die I A
 my hey hey hey

Do you know do you know do you know

SLEEPING ON THE SIDE WALK

W. A. M. M. M.
H. A. M. M. M.

First system of musical notation for 'Sleeping on the Side Walk'. It consists of a single melodic line on a five-line staff. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature has one sharp (F#), and the time signature is 2/4. The melody is written in a simple, accessible style.

Second system of musical notation for 'Sleeping on the Side Walk'. It continues the single melodic line from the first system. The notation includes various musical symbols such as notes, rests, and bar lines. The key signature has one sharp (F#), and the time signature is 2/4. The melody is written in a simple, accessible style.

Figure 1 consists of four maps of the Iberian Peninsula and Balearic Islands, labeled (a) through (d). Each map shows the distribution of a specific species of the genus *Euphorbia*. Map (a) shows *E. pulchra*, map (b) shows *E. prostrata*, map (c) shows *E. corollata*, and map (d) shows *E. spaldingii*. The maps use symbols (dots and crosses) to indicate the locations of the species. Each map includes a scale bar and a north arrow.

SOME DAY ONE DAY

[illegible]

116

C

D

E

F

G

H

I

K

1. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 8

1. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$
 2. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$
 3. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$
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 9. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$
 10. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

$\frac{d}{dt} \ln \rho = -\frac{1}{\rho} \left(\frac{\partial \rho}{\partial t} + \nabla \cdot (\rho \mathbf{v}) \right)$

ϕ Σ π Π Π
 Σ Σ Σ Π Π
 Σ Σ Σ Π Π
 Π Π Π Π Π

NOTHING TO LOVE

$$\begin{array}{ccccccc} H_1 & \rightarrow & \dots & \rightarrow & H_n & \rightarrow & 0 \\ H_2 & \rightarrow & \dots & \rightarrow & H_n & \rightarrow & 0 \\ & & & & H_n & \rightarrow & 0 \end{array}$$

1000

1. *Chlorophyll a* (Chl a) and *Chlorophyll b* (Chl b) are the two main photosynthetic pigments in green plants. They are responsible for capturing light energy and converting it into chemical energy through the process of photosynthesis. Chl a is the primary pigment, while Chl b acts as an accessory pigment, transferring energy to Chl a.

12

$\frac{d}{dt} \left(\frac{1}{\rho} \right) = - \frac{1}{\rho^2} \frac{d\rho}{dt}$

... $\mu_1, \mu_2, \dots, \mu_n$...

Handwritten musical notation for the song 'The Rose Tree'. It consists of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom staff begins with a bass clef and contains a bass line. The lyrics 'The Rose Tree' are written below the bottom staff, aligned with the notes.

[Faint, illegible handwritten notes]

1990

100

1990

Figure 1 illustrates a two-stage process. Stage 1, labeled 'Preparation', shows a sequence of three boxes connected by arrows, representing the preparation of a system. Stage 2, labeled 'Measurement', shows a sequence of three boxes connected by arrows, representing the measurement of the system. The diagram uses various symbols like circles, squares, and arrows to denote different components and their interactions.

Figure 1 illustrates a two-stage process. In the first stage, a 'Preparation' box leads to a 'Preparation' box, which then leads to a 'Preparation' box. In the second stage, a 'Measurement' box leads to a 'Measurement' box, which then leads to a 'Measurement' box. The diagram shows the flow of information and the resulting states of the system.

The diagram shows a laser beam path starting from a source on the left, passing through a lens, then reflecting off a mirror. It then passes through a sample and a detector. The setup is labeled with 'K7' and 'K8'.

J. W. H.

1. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

SON AND DAUGHTER

Words and Music by
H. A. DAY[illegible]

In the land of living when I say the word
Life's not beyond all that.

Figure 1 shows a 2D hexagonal lattice of atoms. A central atom is labeled '1'. Its six nearest neighbors are labeled '2' through '7'. The distance between the central atom and its nearest neighbors is labeled 'a'. The distance between two adjacent atoms in the lattice is labeled 'a/√3'. The lattice is shown in a perspective view, with a horizontal plane and a vertical axis.

[Faint handwritten notes, likely bleed-through from the reverse side of the page.]

Figure 1 displays 12 lateral views of mandibles, labeled (a) through (l). Each drawing includes a scale bar and a measurement label. The measurements are: (a) 10, (b) 20, (c) 30, (d) 40, (e) 50, (f) 60, (g) 70, (h) 80, (i) 90, (j) 100, (k) 110, and (l) 120. The drawings show the shape and structure of the mandible for different species of the genus *Euphranta*.

The diagrams illustrate the stages of a genetic cross:

- (a) Parental generation (P): Two individuals with genotypes AA and aa .
- (b) Gametes: The parents produce gametes A and a .
- (c) F1 generation: The gametes combine to form the first filial generation with genotype Aa .
- (d) F1 cross: Two Aa individuals are crossed.
- (e) F2 generation: The offspring of the F1 cross, showing the segregation of alleles into AA , Aa , and aa genotypes.

Figure 1 consists of two schematic diagrams, (a) and (b), illustrating the experimental setup. Diagram (a) shows a subject sitting at a table, looking at a screen. A video camera is positioned above the screen. Diagram (b) shows a subject sitting at a table, looking at a screen. A video camera is positioned above the screen. The subject's head and shoulders are visible in the frame.

Figure 1. Schematic representation of the experimental design. The subjects were divided into two groups: a control group and an experimental group. The control group received a standard diet, while the experimental group received a diet supplemented with 10% of the total energy from fat. The subjects were then divided into two subgroups: a control subgroup and an experimental subgroup. The control subgroup received a standard diet, while the experimental subgroup received a diet supplemented with 10% of the total energy from fat. The subjects were then divided into two subgroups: a control subgroup and an experimental subgroup. The control subgroup received a standard diet, while the experimental subgroup received a diet supplemented with 10% of the total energy from fat.

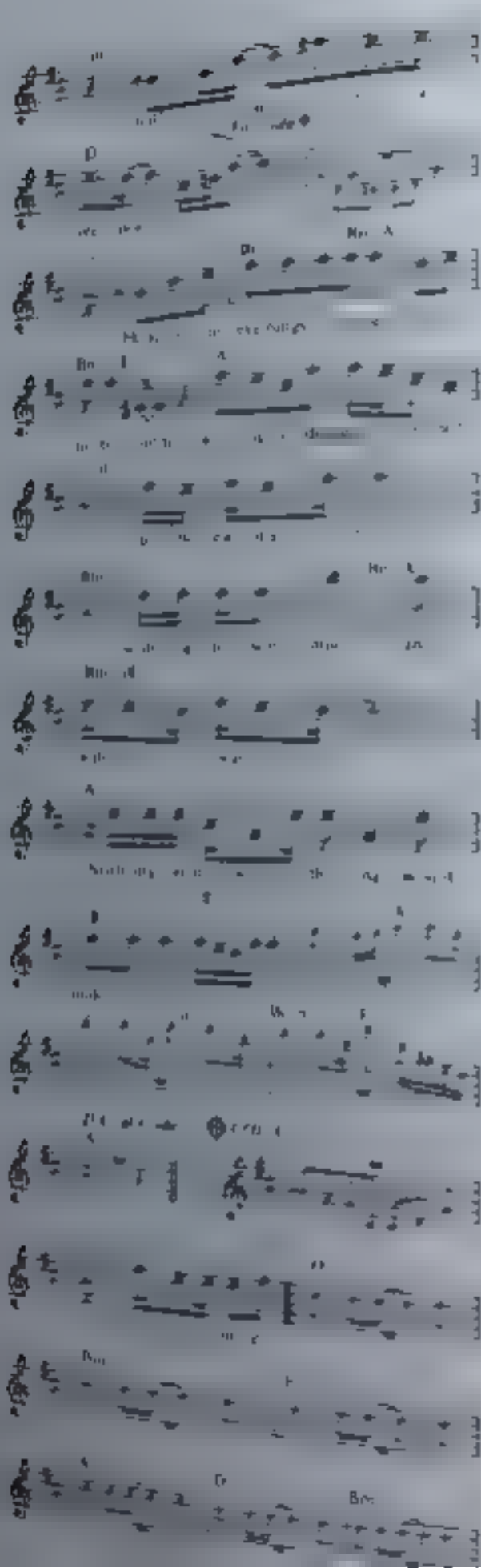
SPREAD YOUR WINGS

$\frac{1}{2} \pi$ is the angle between the direction of the magnetic field and the direction of the wave vector.

| Year | Percentage of Total Population in Labor Force |
|------|---|
| 1950 | 45 |
| 1955 | 50 |
| 1960 | 55 |
| 1965 | 60 |
| 1970 | 65 |

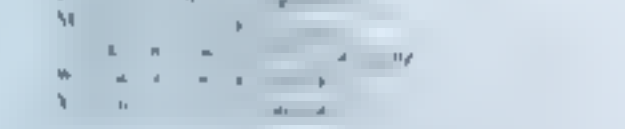
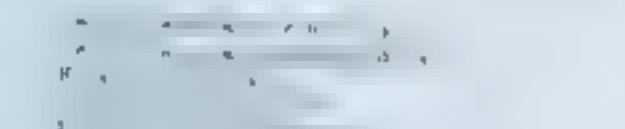
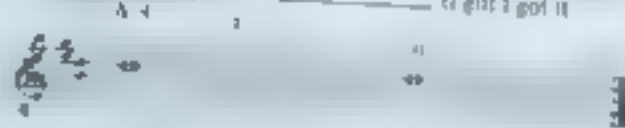
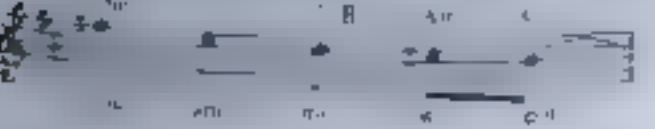
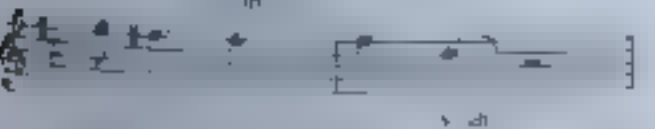
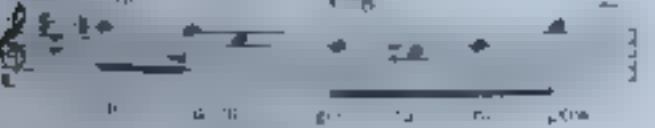
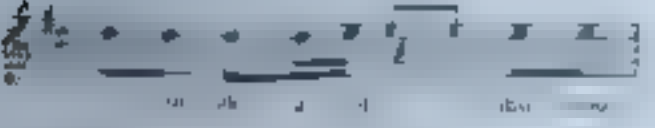
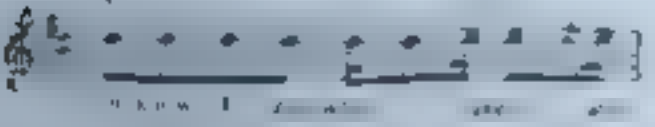
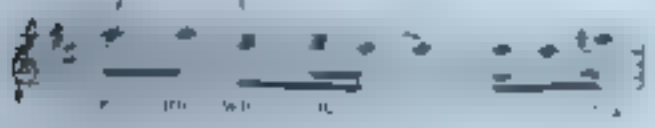
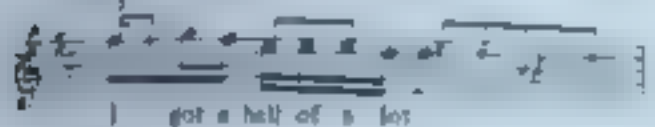
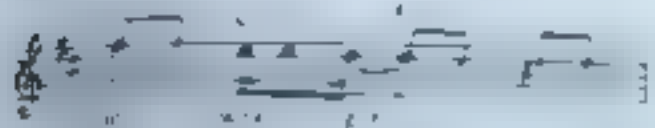
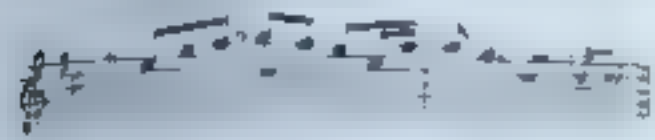
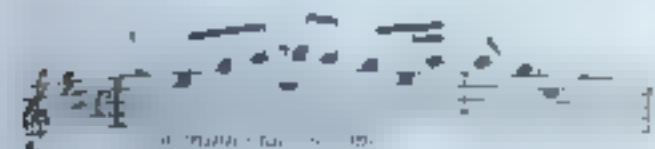
Figure 1. The effect of the time of day on the number of birds that were observed in the study area. The number of birds was recorded at 15-minute intervals from 06.00 to 18.00 hours. The mean number of birds observed at each time interval is shown. The error bars represent the standard error of the mean. The number of birds observed was significantly higher at 09.00 and 10.00 hours than at 08.00 and 11.00 hours ($P < 0.05$).

has been determined by the following procedure:



STAYING POWER

Key: C Major
Time: 4/4



1. I wonder when we're gonna make it
I wonder when we're gonna shake it
Far down below I'm just a regular dynamo
Want some smooth company
Don't lose control just hang out with me
Let's get to know each other
But we got plenty of time
Did you hear the last call baby?

2. I wonder when we're gonna make it
I wonder when we're gonna shake it
Far down below I'm just a regular dynamo
Want some smooth company
Don't lose control just hang out with me
Let's get to know each other
But we got plenty of time
Did you hear the last call baby?

STONE COLD CRAZY

W. H. 400 M. 1000
P. 100 M. 1000
R. A. 100 M. 1000

This page contains the musical notation for the left side of the score. It features ten staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and bar lines, arranged in a standard musical format. The staves are numbered 1 through 10 at the bottom of each line.

This page contains the musical notation for the right side of the score. It features ten staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and bar lines, arranged in a standard musical format. The staves are numbered 1 through 10 at the bottom of each line.

[illegible]

የብሔራዊ ጥበቃ ሚኒስቴር ዶ/ር
ዘ/ኃ. ሳኒ ማርያም

This image shows a page of musical notation, likely a score for a piano piece. The notation is arranged in multiple staves, each with a treble or bass clef. The music includes various notes, rests, and dynamic markings such as 'F' (forte) and 'Fz' (fz). The notation is dense and includes some handwritten-style annotations. The page is numbered '1' in the top right corner.

2. You call me up and send me all the lines
You call me power like I'm made hard as chrome
- A. I'll be there
B. I'll be there
C. I'll be there
D. I'll be there
- E. Send no more you a home
F. really do and you say

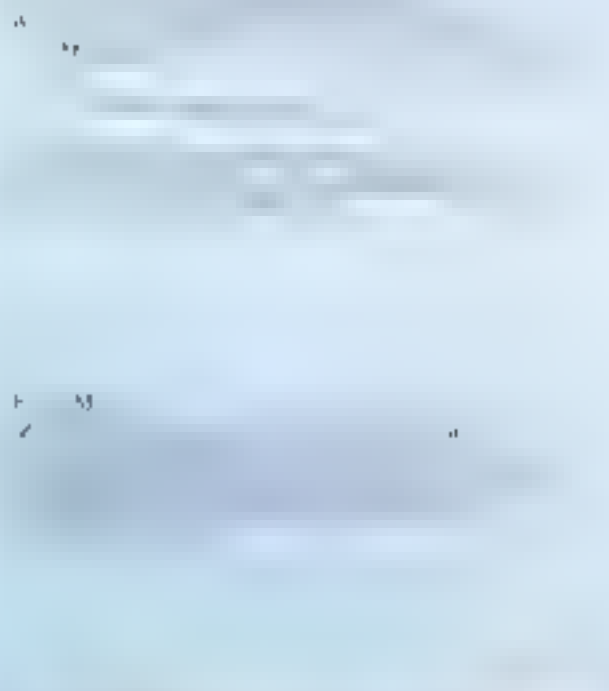
THAT IT UP

11. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

A page of musical notation for a piano piece. The score is written on a grand staff with a treble clef on the left and a bass clef on the right. The music consists of several measures, each containing various musical notes (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The notation is in a standard musical font, and the page is numbered '1' at the bottom left.

A page of handwritten musical notation on ten staves. The notation is in a single system, likely for a piano or similar instrument. It features various note values, rests, and bar lines. The handwriting is somewhat stylized and appears to be a personal manuscript.

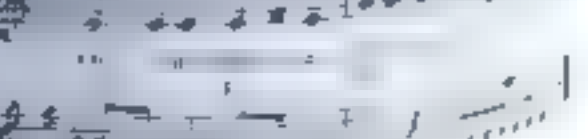
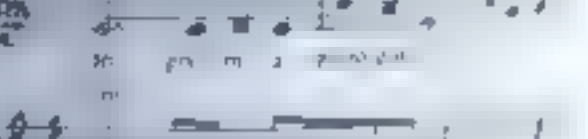
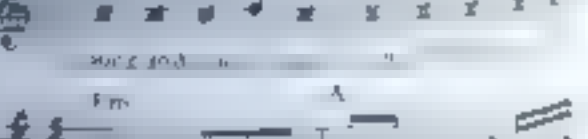
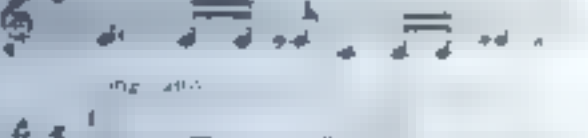
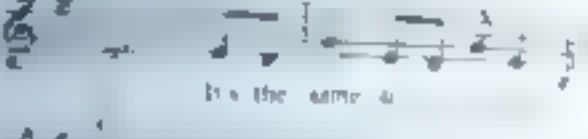
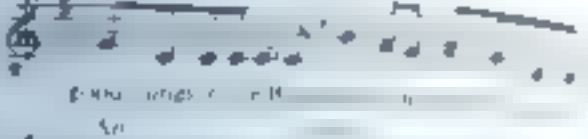
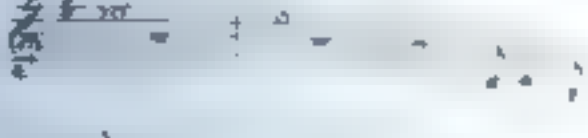
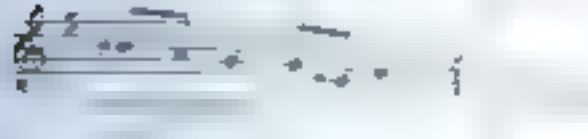
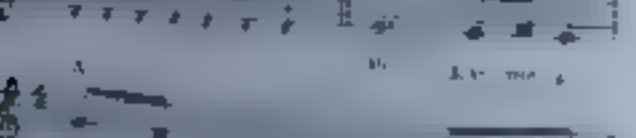
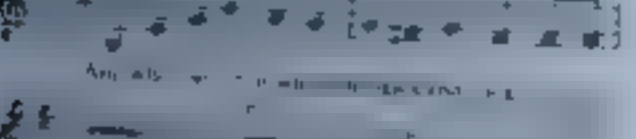
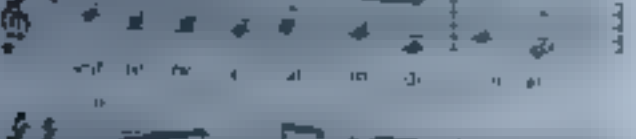
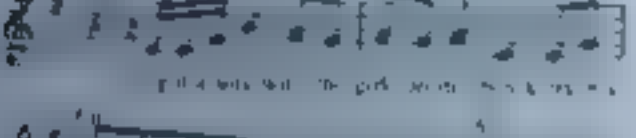
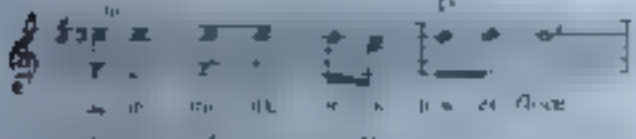
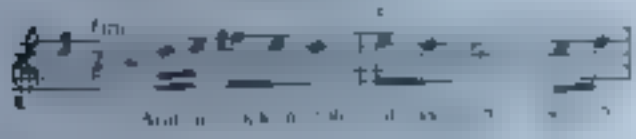
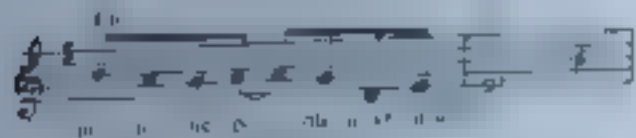
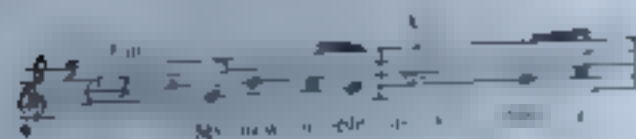
Handwritten musical score on 15 staves, featuring complex notation including notes, rests, and dynamic markings. The notation is dense and appears to be a transcription of a musical piece.



Handwritten text, possibly a signature or a note, located below the photograph. The text is illegible due to blurring.

TENEMENT FUNSTER

W. G. M. 170
R. H. T. 170



THE TORRIATTE LEFT US CLING TOGETHER

Words and Music by
BRIAN MAY

This page contains the musical score for the left side of the song. It features 12 staves of music, including a piano introduction and the main vocal melody. The notation includes treble clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a standard staff format with various musical symbols such as notes, rests, and bar lines.

This page contains the musical score for the right side of the song. It features 12 staves of music, including the continuation of the vocal melody and instrumental accompaniment. The notation includes treble clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a standard staff format with various musical symbols such as notes, rests, and bar lines.



Wendell Mason D4
BR SA MA3

A E

In the great & Top line
Film

to sent blow here the man then

D A

In the days when

wild west law

Film

love the way sailed to

A B

in to the blue and sun my men

A A B

The sweet cat

F A

upl in in with

E

And the night to know day

Film

And he also by tells way

Film

That the were hand

Film A Film

And in side

A

See a small party

F

No shadow when the sun is red

A F

Lap at and in all

F A

though you're many years away— Don't you

2 1 2 3 4 5 6 7 8 9 10

Boy not call up you Write your
A C/D Film A/B All our

let feet in the sand for the day
let feet in the sand can not be d

I see so hard to the
me like your hand For my

A B 1 2 3 4 5 6 7 8 9 10

land that was grand chil - dren

A Film

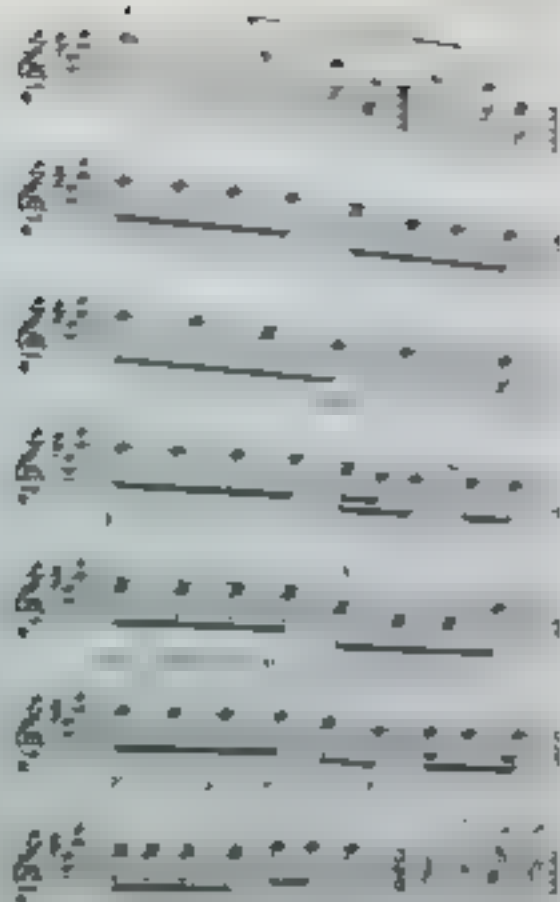
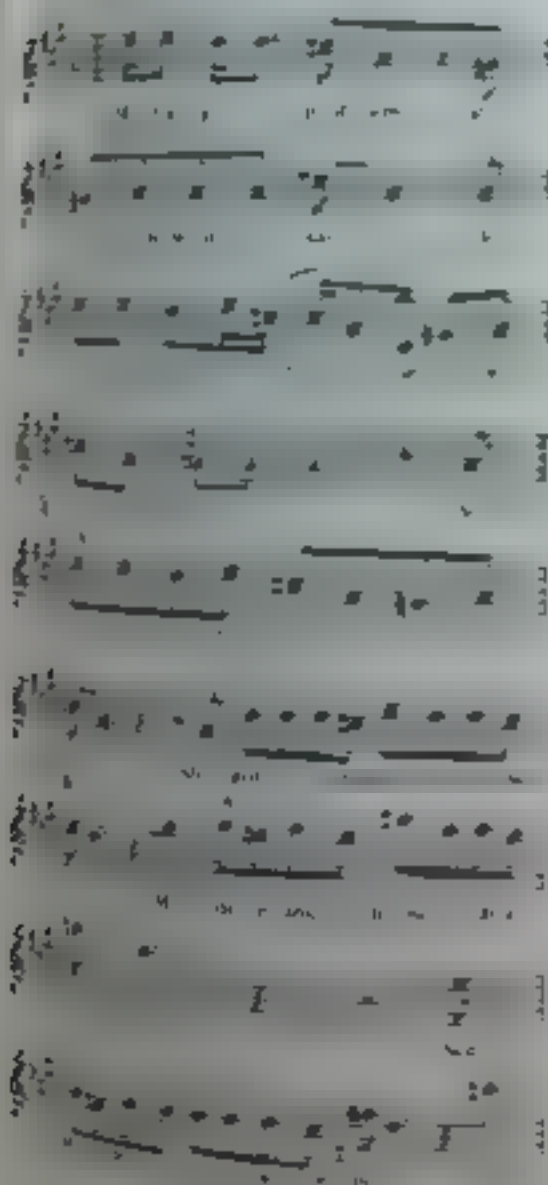
know In the air with a to all

A

Put a me

In the case of this note
and a small party
The shadow when the sun is red
And the night to know day
And he also by tells way
That the were hand
And in side
But my men in about to
And the way can have grand
though you're many years away—
Don't you

THE LOSER IN THE END



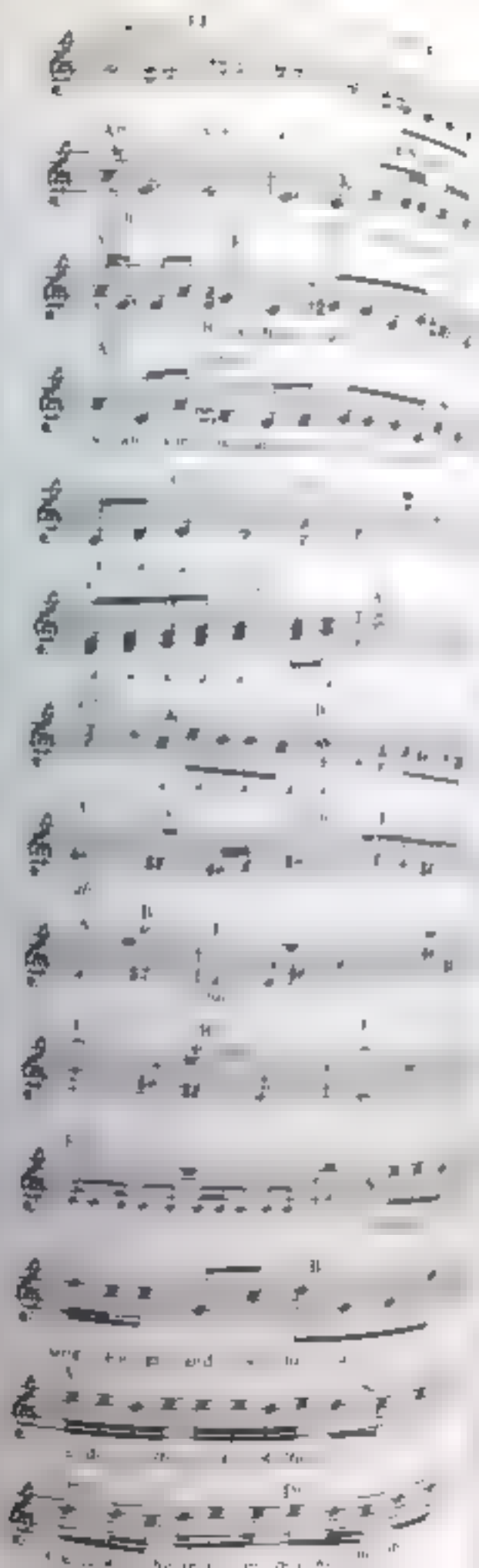
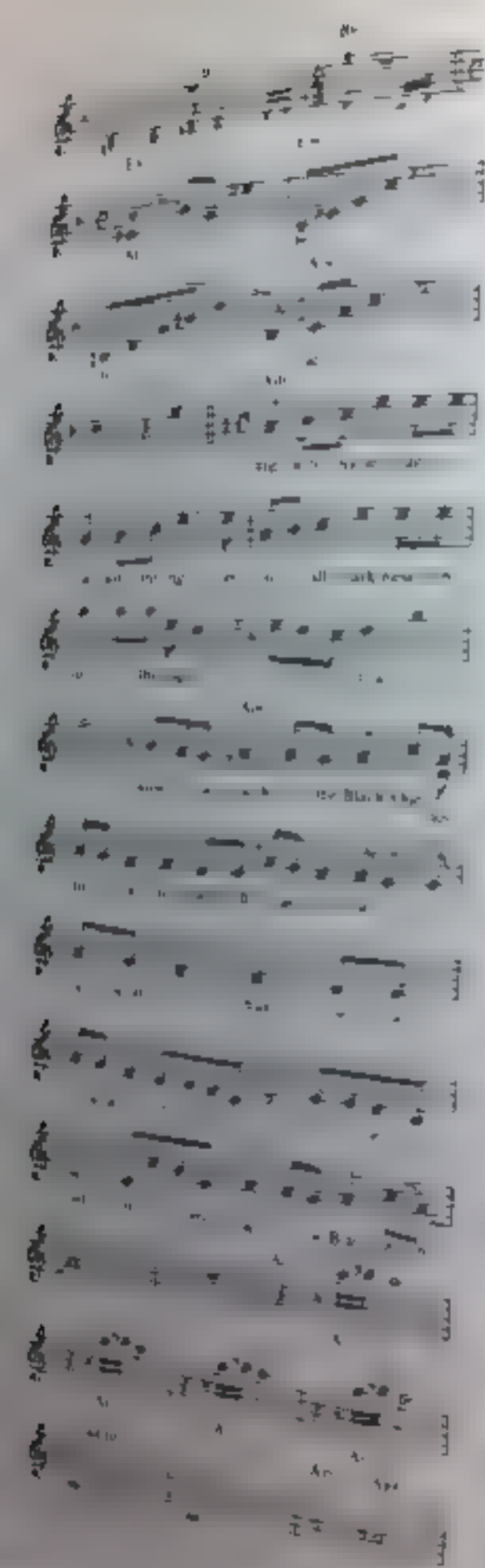
You're bound to be the loser in the end
 You're bound to be the loser in the end
 They'll appear there now there
 That's how far to land
 You'll be the loser when they are always, depend on me

THE MARCH OF THE BLACK QUEEN

Words and Music by
FREDDIE MERCURY

First system of the musical score, featuring a piano introduction with a key signature of one flat and a 4/4 time signature. The score includes a piano part with chords and a vocal line with lyrics: "I am a black queen, I am a black queen, I am a black queen, I am a black queen." The system concludes with a double bar line.

Second system of the musical score, continuing the piano and vocal parts. The piano part features a series of chords and a melodic line. The vocal line includes lyrics: "I am a black queen, I am a black queen, I am a black queen, I am a black queen." The system concludes with a double bar line.



Handwritten musical score on the left page, featuring multiple staves with notes and lyrics. The lyrics include:

Make this make that keep making

Handwritten musical score on the left page, featuring multiple staves with notes and lyrics. The lyrics include:

Make this make that keep making

Handwritten musical score on the right page, featuring multiple staves with notes and lyrics. The lyrics include:

Handwritten musical score on the right page, featuring multiple staves with notes and lyrics. The lyrics include:

THE MILLIONAIRE WALTZ

W. J. M.
R. H. M. R.

Don

For we are all so
for we are all so

And

And

And

And

And we are all so

And we are all so

And

And

And

And

And

And

And

And

And

And

And

And

And

And

And

And

And

And

And

And

And

And

Don

Don

Don

Don

Don

Don

Don

Don

Don

Don

Don

Don

Don

Don

Don

how we danced and played

And we are all so

We could

There for us and us

Oh for

And we are all so

And we are all so

And we are all so

And we are all so

And we are all so

And we are all so

And we are all so

[illegible]

A page of handwritten musical notation for a piece titled "The Bird Song". The notation is written on ten staves, each beginning with a treble clef and a key signature of one sharp (F#). The music is composed of various note values, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as "p" (piano) and "f" (forte), and articulation marks like slurs and accents. The handwriting is in ink on aged, slightly yellowed paper. The title "The Bird Song" is written in a cursive hand at the top left of the page.

THE PROPHET'S SONG

W. H. WALKER, Author
B. H. WALKER, Editor

The left page of the musical score for 'The Prophet's Song' contains 12 staves of music. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written below the staves, with some words appearing above the notes. The music is written in a style typical of early 20th-century hymnals.

The right page of the musical score for 'The Prophet's Song' contains 12 staves of music. The notation includes various musical symbols such as notes, rests, and bar lines. The lyrics are written below the staves, with some words appearing above the notes. The music is written in a style typical of early 20th-century hymnals.

THE WEDDING MARCH

Arr. by M. R. R.

Sheet music for 'The Wedding March' in 2/4 time, arranged by M. R. R. The score is written for a single melodic line on a treble clef staff. It consists of 16 measures. Chord symbols are provided above the staff at various points: D (measure 1), B (measure 2), D (measure 3), B (measure 4), D (measure 5), G (measure 6), D (measure 7), B (measure 8), D (measure 9), B (measure 10), D (measure 11), B (measure 12), D (measure 13), B (measure 14), D (measure 15), and B (measure 16). The music features a series of eighth and sixteenth notes, creating a rhythmic melody.

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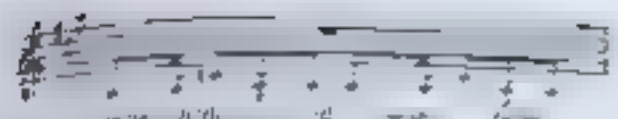
TIE YOUR MOTHER DOWN

W. A. M. M. M. M.
BR. AN. 1113

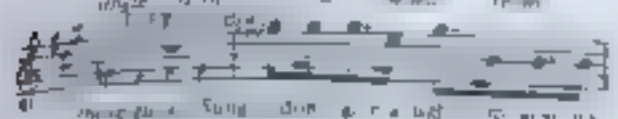
First system of musical notation for the song 'Tie Your Mother Down'. It consists of ten staves of music, each with a corresponding line of lyrics underneath. The lyrics are: "I'm a mother's son, I'm a mother's son, I'm a mother's son, I'm a mother's son, I'm a mother's son, I'm a mother's son, I'm a mother's son, I'm a mother's son, I'm a mother's son, I'm a mother's son." The notation includes various musical symbols such as notes, rests, and bar lines.

W. A. M. M. M. M.
BR. AN. 1113

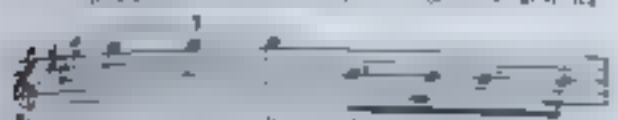
Second system of musical notation for the song 'Tie Your Mother Down'. It consists of ten staves of music, each with a corresponding line of lyrics underneath. The lyrics are: "I'm a mother's son, I'm a mother's son, I'm a mother's son, I'm a mother's son, I'm a mother's son, I'm a mother's son, I'm a mother's son, I'm a mother's son, I'm a mother's son, I'm a mother's son." The notation includes various musical symbols such as notes, rests, and bar lines.



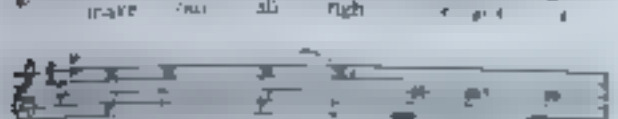
 single with a light touch



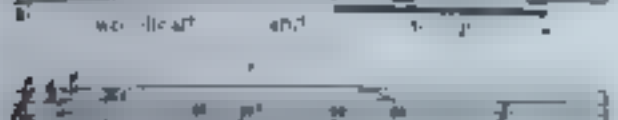
 single with a light touch



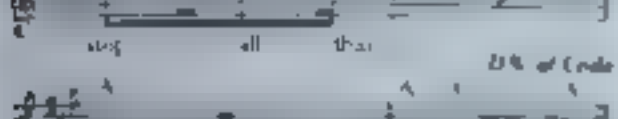
 single with a light touch



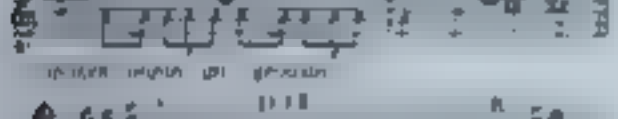
 single with a light touch



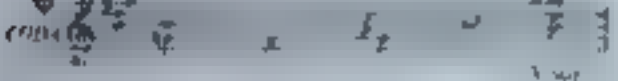
 single with a light touch




 single with a light touch



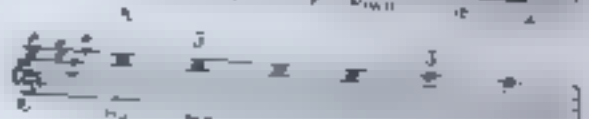
 single with a light touch




 single with a light touch



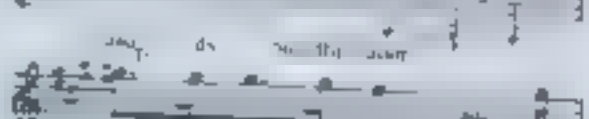
 single with a light touch




 single with a light touch



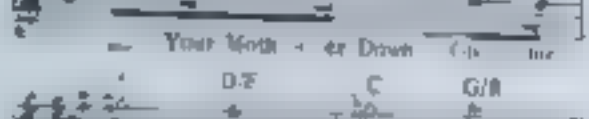
 single with a light touch




 single with a light touch



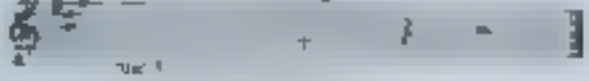
 single with a light touch



 single with a light touch



 single with a light touch



 single with a light touch

UNDER PRESSURE

Words and Music by
 H. V. MERCURY ROGER TAYLOR
 BRANSON URBAN & CO. A. C. & A. P. MUSIC PUBLISHERS

First system of musical notation for 'Under Pressure'. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a series of eighth notes, followed by a half note, and then a series of quarter notes. The lyrics 'Buh-buh-buh-buh' are written below the staff.

Second system of musical notation for 'Under Pressure'. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody continues with a series of eighth notes, followed by a half note, and then a series of quarter notes. The lyrics 'Buh-buh-buh-buh' are written below the staff.

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 Music Published by Branson Urban & Co. A. C. & A. P. Music Publishers
 547 Main Street, Boston, Mass. 02101

[illegible]

1. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$
 2. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$
 3. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$
 4. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$
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 8. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$
 9. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$
 10. $\frac{1}{2} \times \frac{1}{2} = \frac{1}{4}$

Wendy and Music by
FRANKIE MERCURY

100

The image shows a page of handwritten musical notation on ten staves. The notation is written in ink on aged, slightly yellowed paper. The notation includes various musical symbols such as notes, rests, and bar lines. The handwriting is dense and appears to be a personal manuscript or a working draft for a musical score. The notation is written in a style that is common in the late 19th or early 20th century. The page is numbered '10' in the top right corner. The notation is written in a style that is common in the late 19th or early 20th century. The page is numbered '10' in the top right corner.

1. $r = 1$ 2. $r = 0$ 3. $r = -1$

$$A \quad B \quad C$$

| | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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100

Fig. 1. $\log_{10} K_{\text{eq}}$ vs. $\log_{10} K_{\text{eq}}^{\text{H}_2\text{O}}$ for the reaction of H_2O with H_2O and H_2O^+ at 25°C.

21 22 23

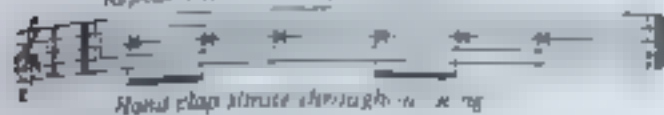
3. The whole human body

Q What are the symptoms of a stroke?

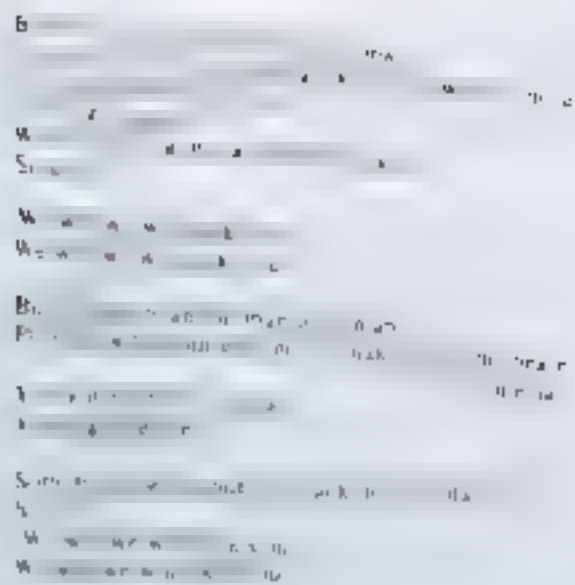
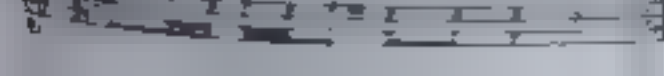
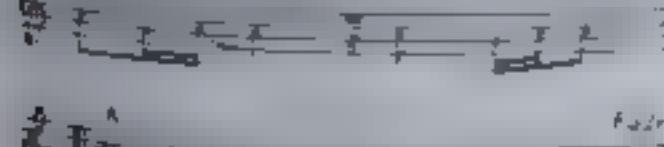
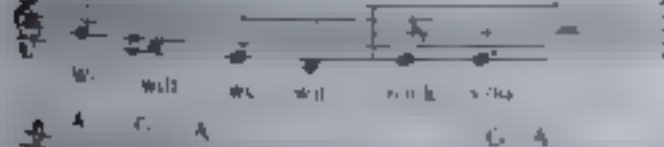
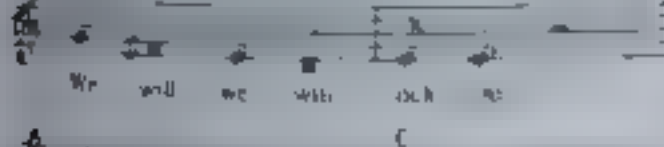
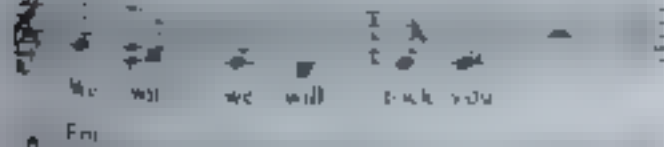
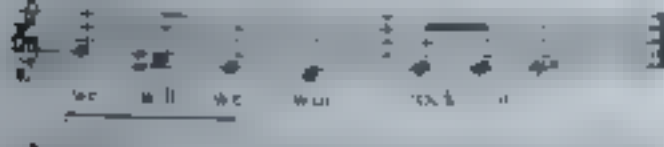
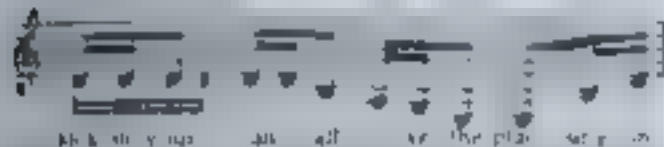
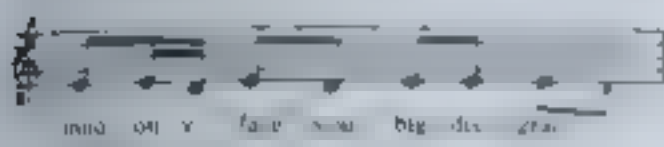
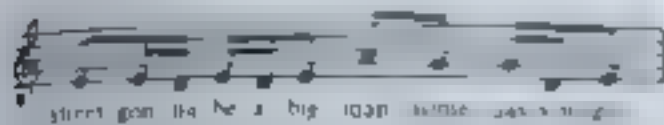
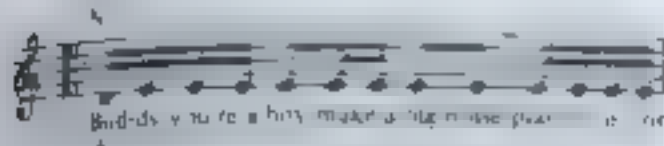
WE WILL ROCK YOU

Words and Music by
BRAND NEW

Repeat 4 times - Clap four



Hand clap almost through the song



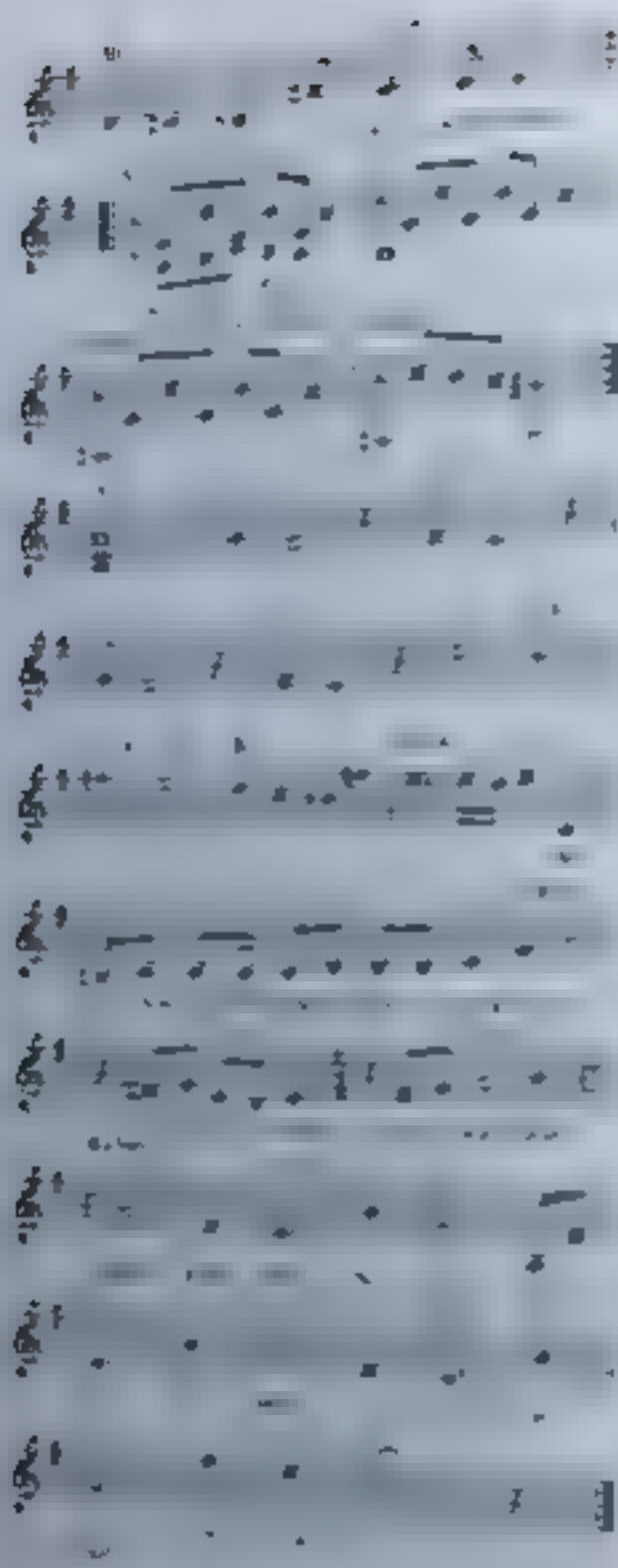
Mr. M. M. M. M.
 Mr. M. M. M. M.
 Mr. M. M. M. M.
 Mr. M. M. M. M.

WHITE QUEEN (AS IT BEGAN)

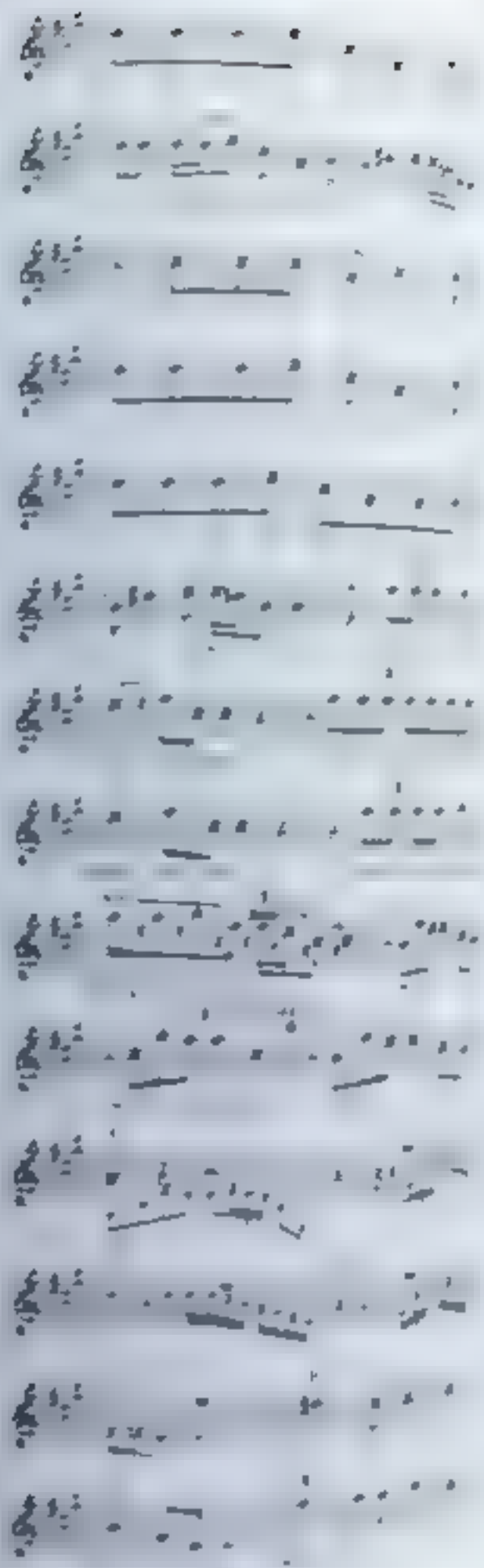
Words and Music by
 BRIAN MAY
 Melody

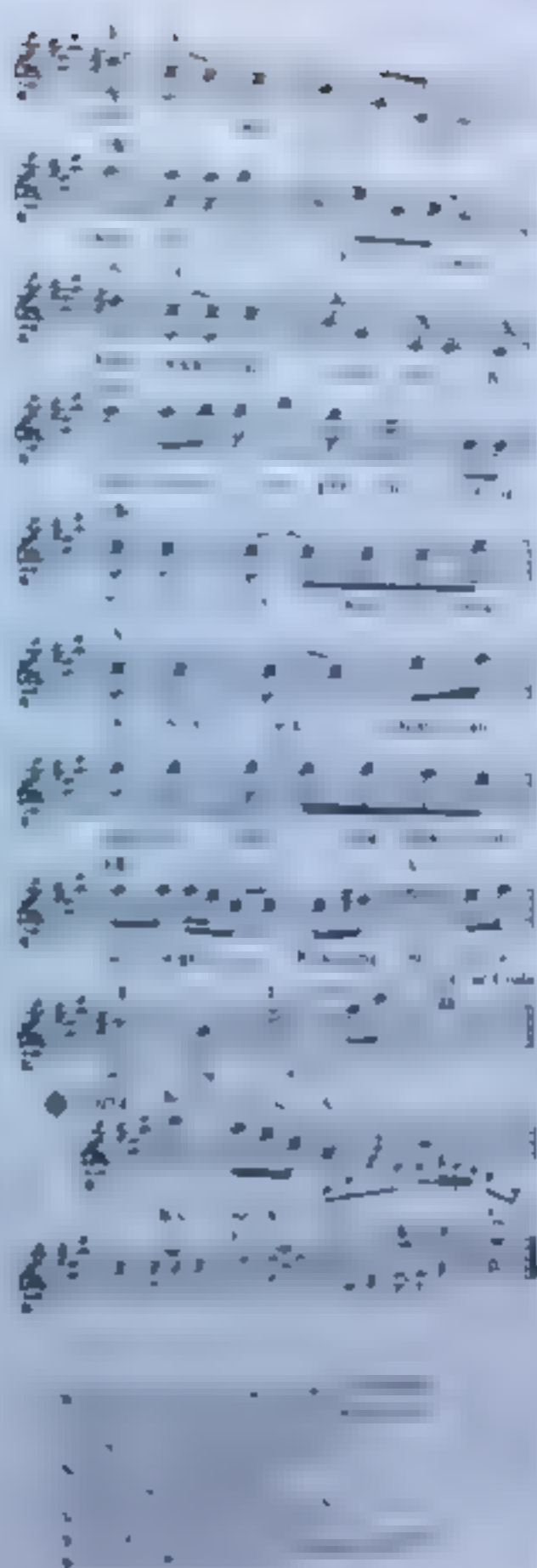
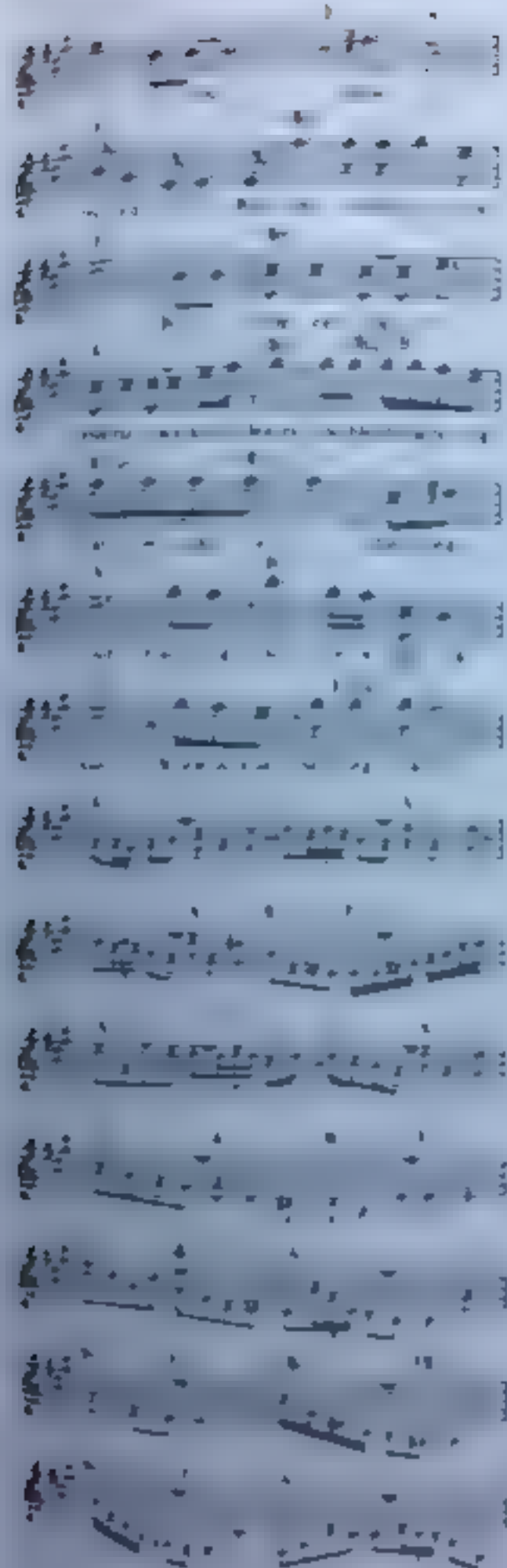
Musical score for the first system of 'White Queen (As It Began)'. The score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a 4/4 time signature. The melody begins with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The lyrics 'In such a breathless night as this up' are written below the first line of the melody.

Musical score for the second system of 'White Queen (As It Began)'. The score continues the melodic line from the first system. The lyrics 'In such a breathless night as this up' are repeated. The melody features a variety of note values, including eighth, sixteenth, and thirty-second notes, creating a rhythmic pattern. The lyrics 'In such a breathless night as this up' are written below the melody.



WHO NEEDS YOU





YOL' AND E

1. 在 1990 年 12 月 31 日以前，
 2. 在 1990 年 12 月 31 日以前，

7. 3000

[illegible]

11

You're my best friend
 You're my best friend
 You're my best friend
 You're my best friend
 You're my best friend
 You're my best friend

You're my best friend
 You're my best friend
 You're my best friend
 You're my best friend
 You're my best friend
 You're my best friend

YOU'RE MY BEST FRIEND

Lyrics and Music by
 Bruce Springsteen

Lyrics and Music by
 Bruce Springsteen

Every breath that you take an
 sound that you make is a whisper in my
 ear
 mark you up all my life
 for you one time I would give it up
 if you let me live from your love
 you take my breath a
 way
 So please don't go down
 leave me here all by my
 self
 By from time to time I will
 find you an y where you go
 he nigh be hand some
 nigh be to the ends of the earth

I will find you
 an y where you go
 right on - till the ends of the earth
 I'll get no sleep
 till I find you in
 Tell you when I find you
 you I love you
 right on - till the ends of the earth

DOING ALL RIGHT

Lyrics and Music by
MILTON MAYER and TIMOTHY STAFFEL

E A E

Yes we can

F#m A E

We will be

F A E Ema

Now to day I know what

A E A E Ema A E

Do ing Can't a feel ing

F# E E

should be do ing all

E B-E A

right

F# C#m E F#m

AB right

C#m AB

right

1. 2. 3.

We will be

A

We will be

1. 2. 3.

We will be

1. 2. 3.

We will be

1. 2. 3.

We will be

1. 2. 3.

We will be

1. 2. 3.

We will be

1. 2. 3.

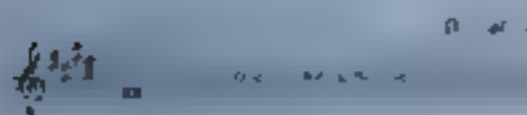
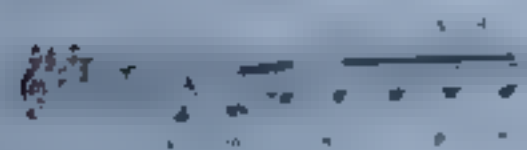
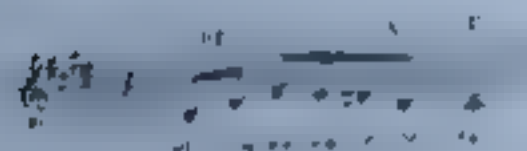
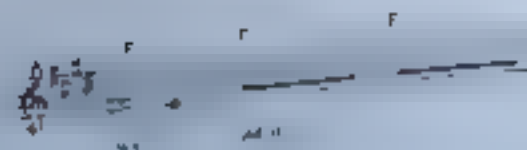
We will be

1. 2. 3.

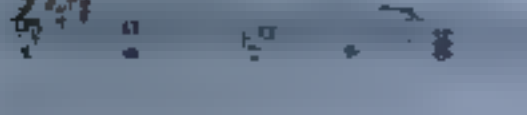
We will be

DONT LOSE YOUR HEAD

W. A. MOZART
F. J. HAYDN

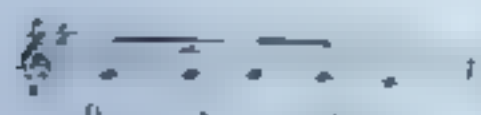


TRILL



W. A. MOZART
F. J. HAYDN
A. J. MOZART

W. A. MOZART
F. J. HAYDN
A. J. MOZART



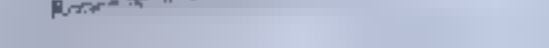
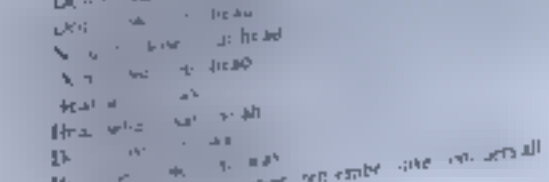
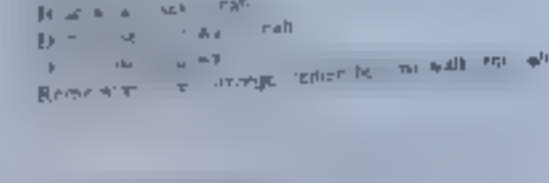
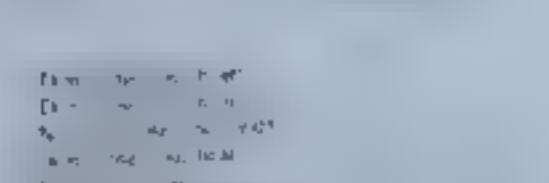
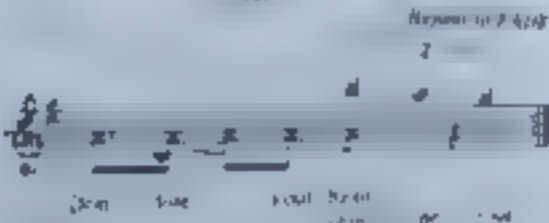
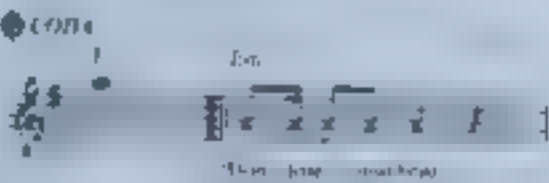
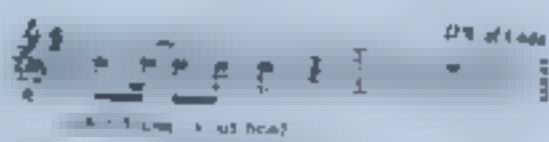
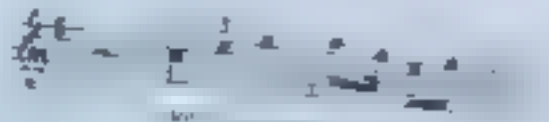
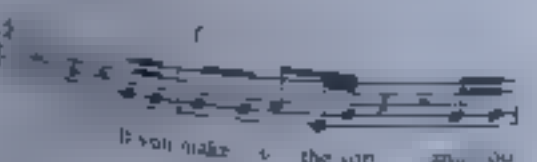
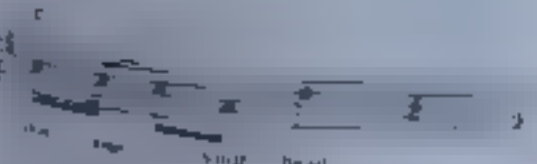
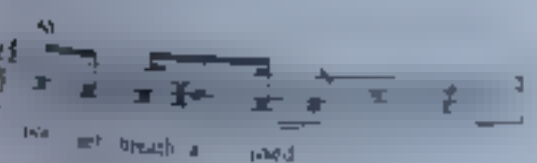
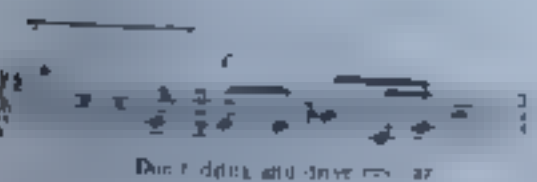
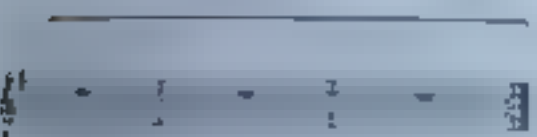
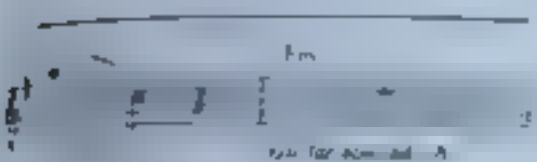
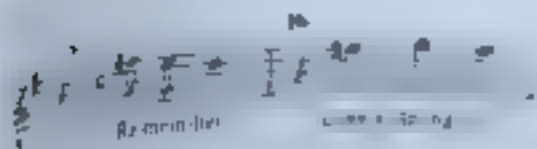
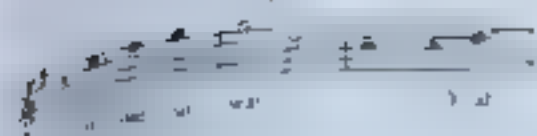
No don't lose your



(Don't lose your head)



Final



Don't delay and drive me at
we get breath a
head
If you make
the top
and on

Don't delay and drive me at
we get breath a
head
If you make
the top
and on

Remember we have walk all
you far ahead of
Don't delay and drive me at
we get breath a
head
If you make
the top
and on

I'm the Prize
 I'm the Prize
 I'm the Prize
 I'm the Prize

I'M THE PRIZE / KIRK AND LIME

by and to

I'm the Prize
 I'm the Prize
 I'm the Prize
 I'm the Prize



I'm the Prize
 I'm the Prize
 I'm the Prize
 I'm the Prize

I'm the Prize
 I'm the Prize
 I'm the Prize
 I'm the Prize

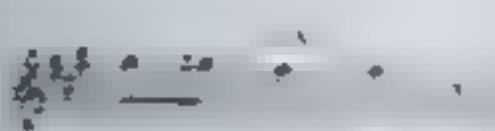
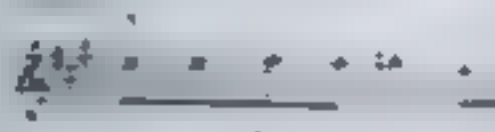
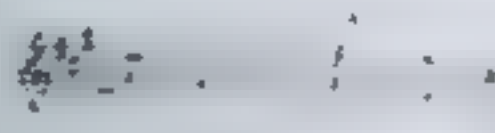
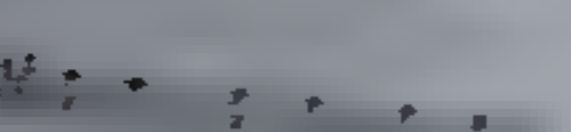
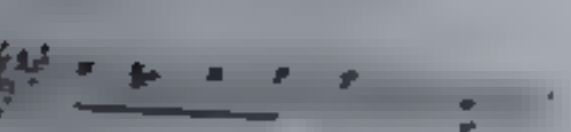
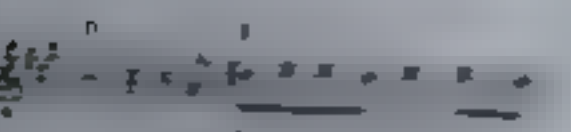
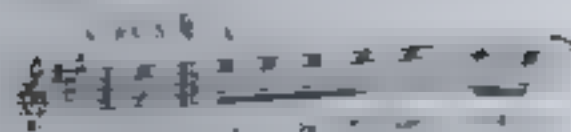
I'm the Prize
 I'm the Prize
 I'm the Prize
 I'm the Prize

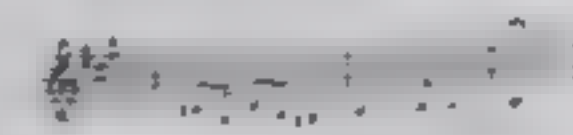
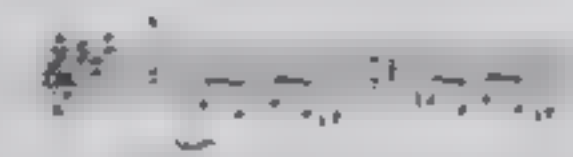
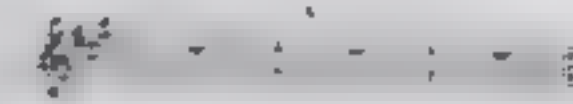
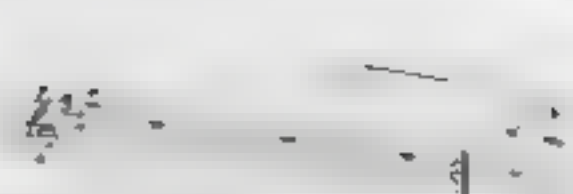
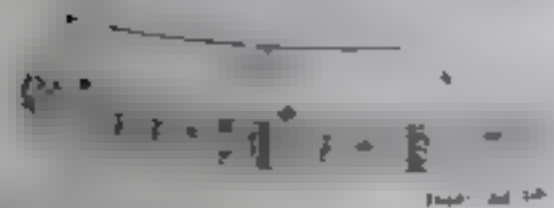
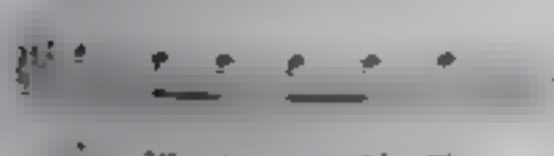
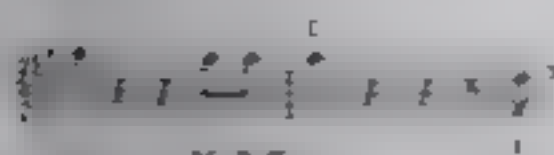
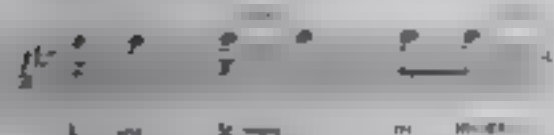
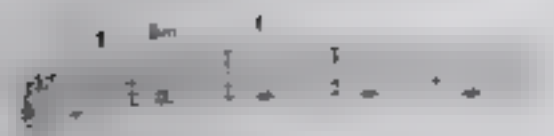
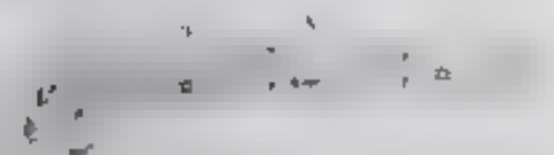
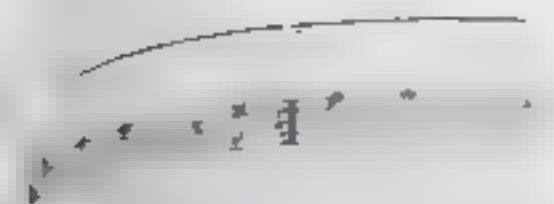
I'm the Prize
 I'm the Prize
 I'm the Prize
 I'm the Prize

I'm the Prize
 I'm the Prize
 I'm the Prize
 I'm the Prize

1000 CRAZY

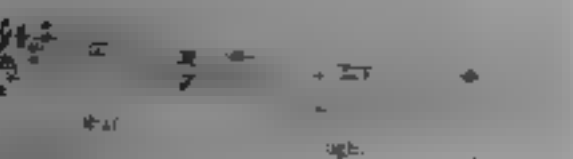
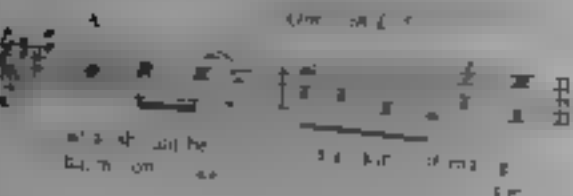
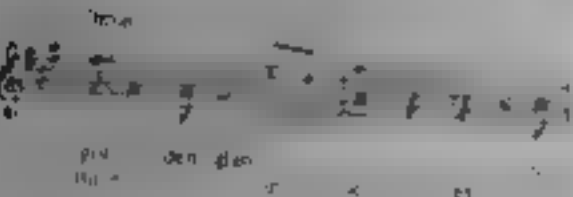
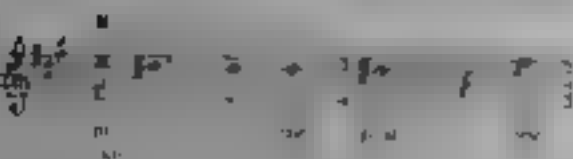
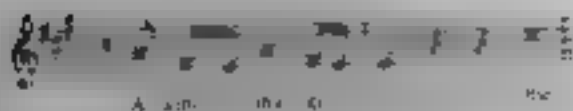
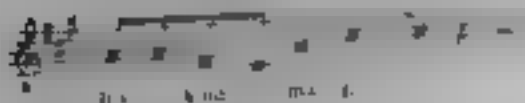
W. H. M. V. 2
B. V. 1. M. 1.



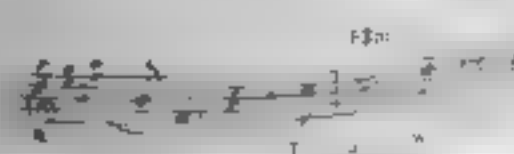
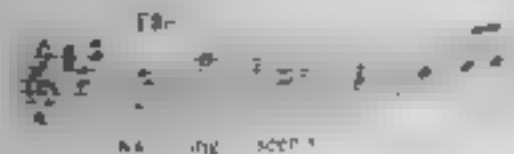
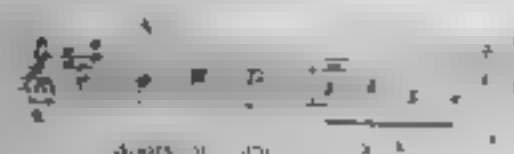
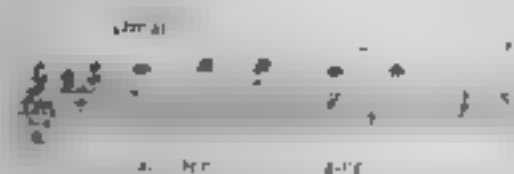
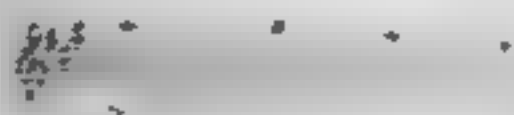


A KIND OF MAGIC

M. C. K. S. M.



M. C. K. S. M.



It is a kind of me girl

There are be

It is a kind of me girl

There are be

It is a kind of me girl

There are be

It is a kind of me girl

There are be

It is a kind of me girl

There are be

It is a kind of me girl

It is a kind of me girl

There are be

It is a kind of me girl

There are be

It is a kind of me girl

There are be

It is a kind of me girl

There are be

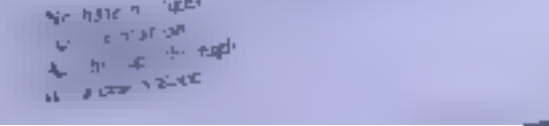
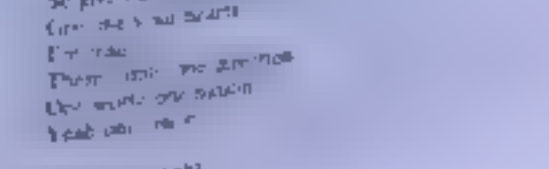
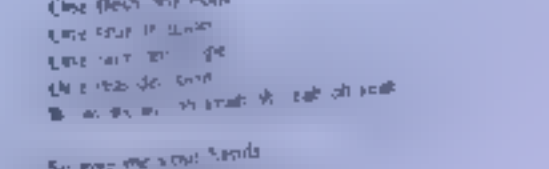
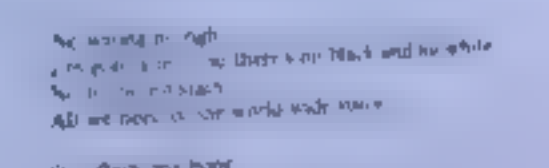
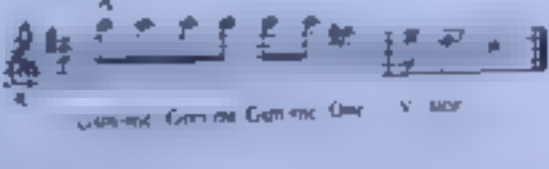
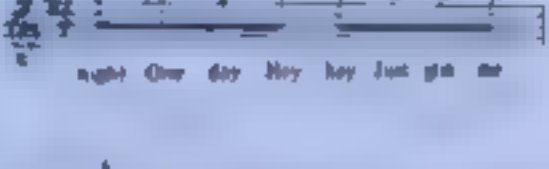
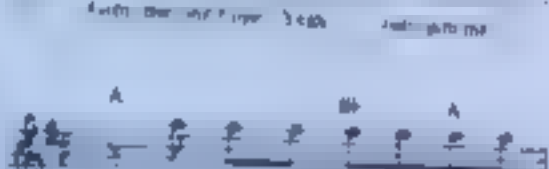
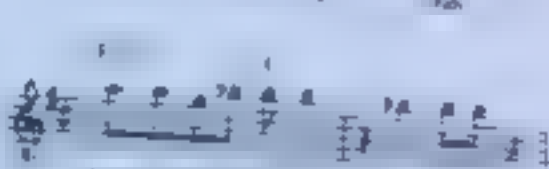
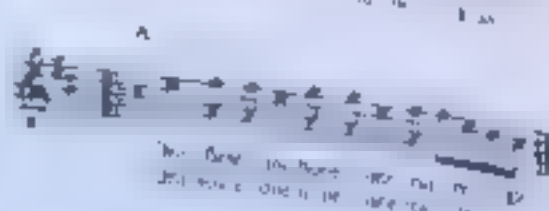
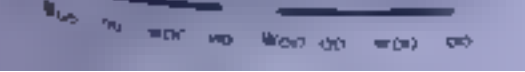
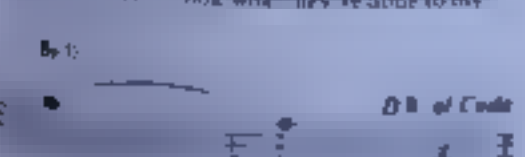
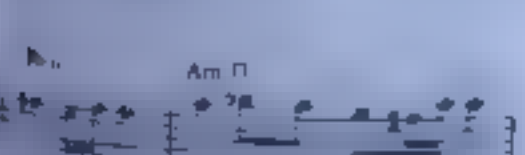
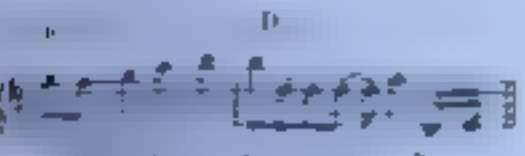
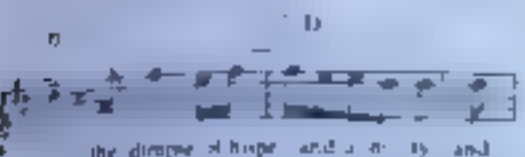
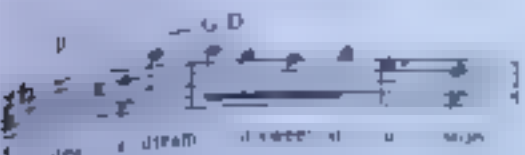
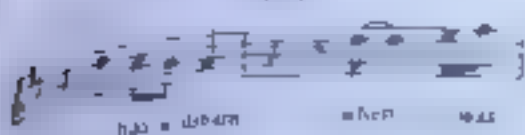
It is a kind of me girl

There are be

It is a kind of me girl



4 3



We're working so high
I'm glad to see my there's no black and no white
So I'm in a state
All we need is the world wide love

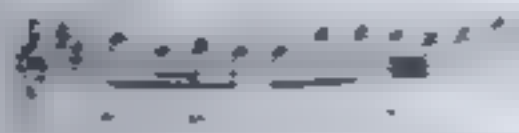
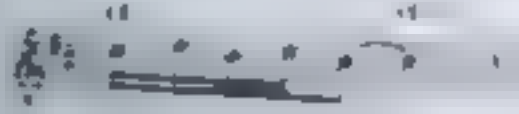
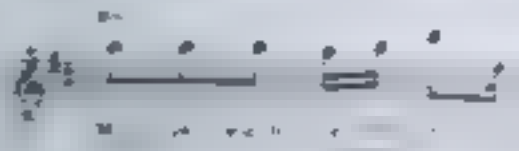
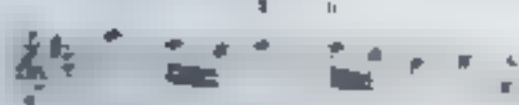
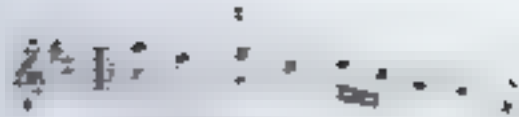
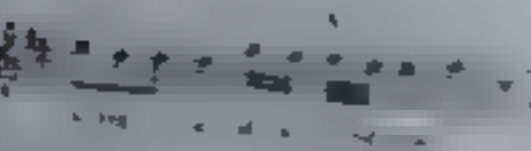
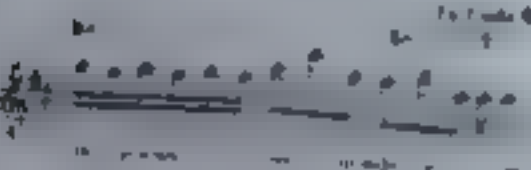
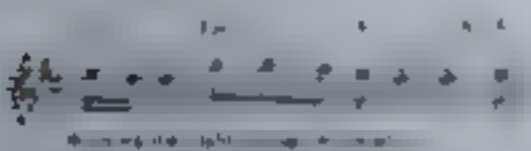
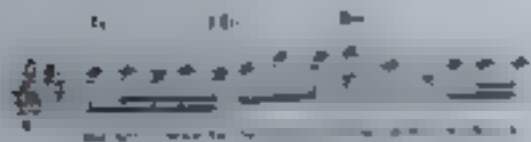
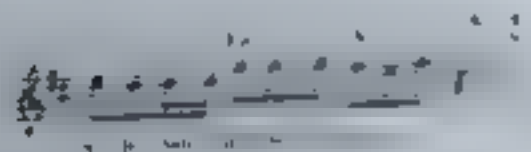
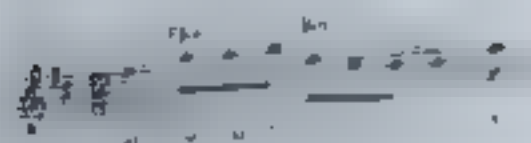
One flesh one heart
One soul in love
One heart in love
One soul in love
We are one, we are one, we are one

So give me your hands
Give me your hearts
I'm free
There's only one person
Who wants one nation
To be one, one

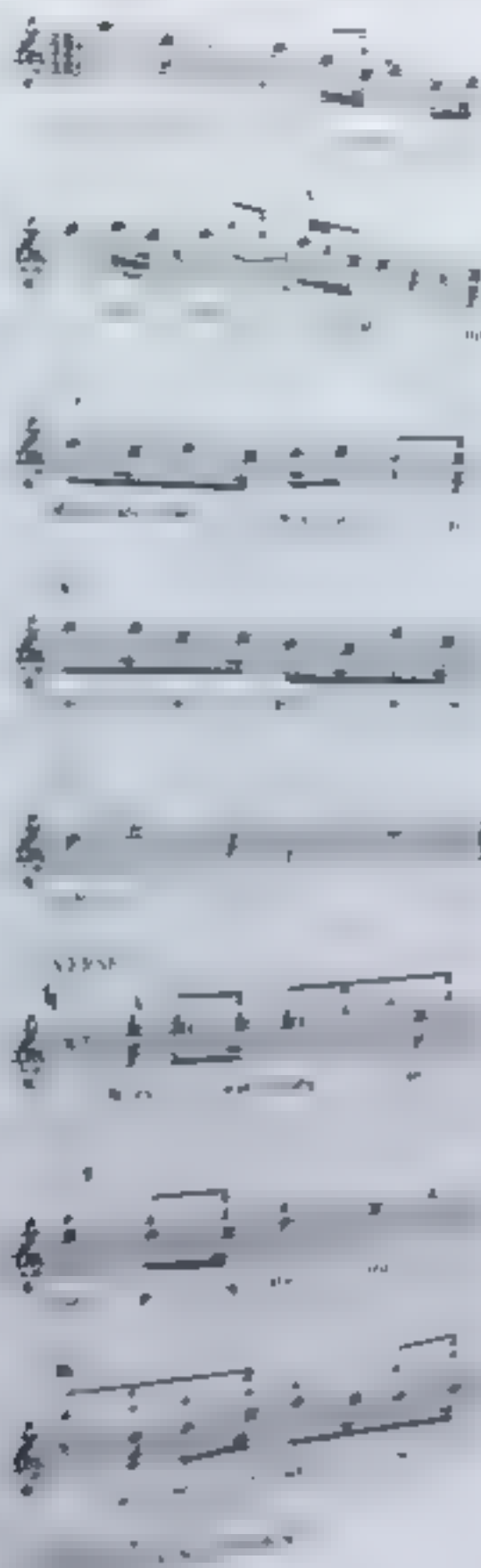
We have a right
To be one
We have a right
To be one

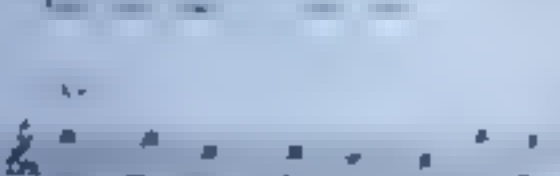
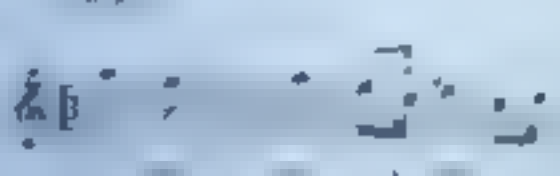
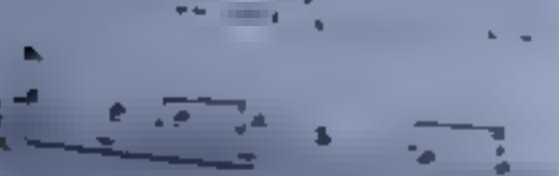
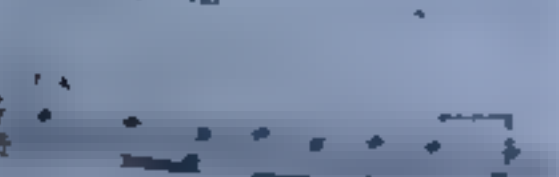
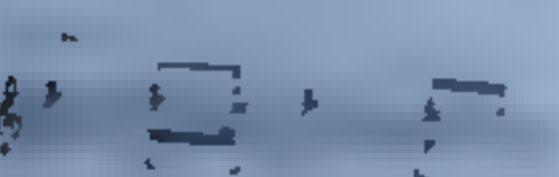
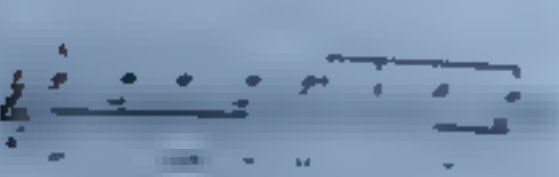
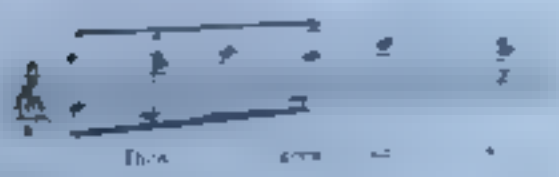
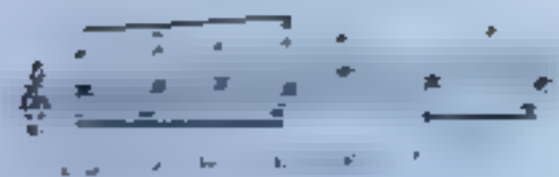
ONE YEAR OF LOVE

W. G. M. 1000
M. 1000



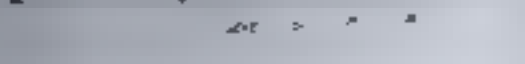
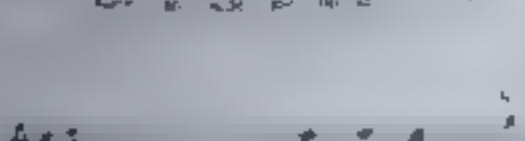
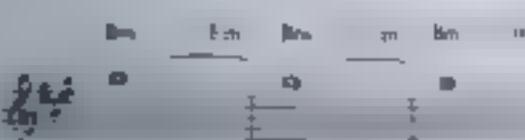
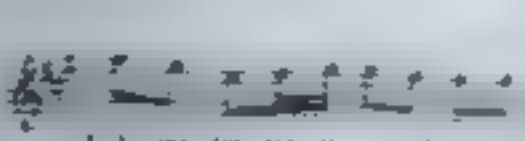
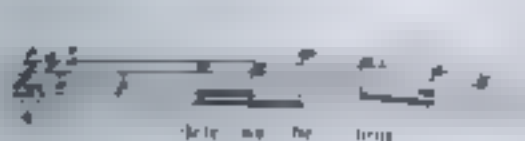
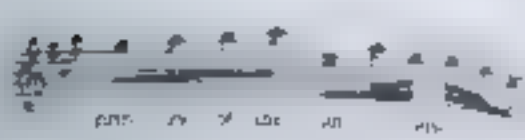
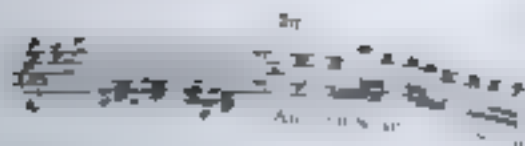
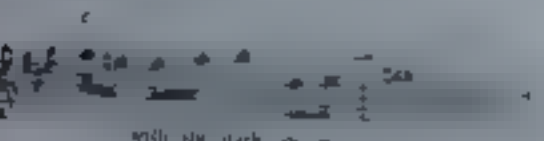
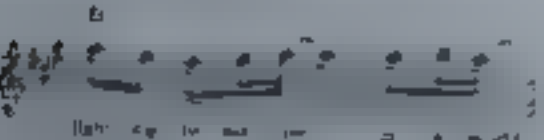
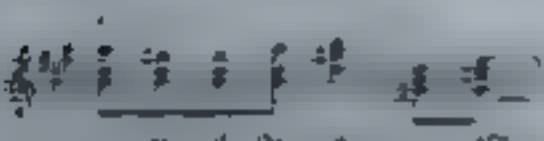
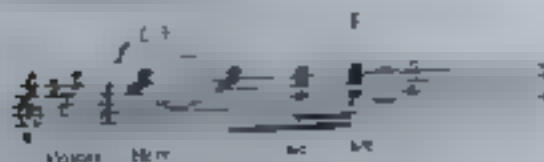
PAIN IS SO CLOSE TO PLEASURE





PRINCES OF THE UNIVERSE

Ward, and M. G. P.
K. 1111-1111-1111



I am the Lord

I am the Lord

Double tempo

I am the Lord

I am the Lord

I am the Lord

I am the Lord

I am the Lord

I am the Lord

I am the Lord

Tempo

I am the Lord

I am the Lord

I am the Lord

I am the Lord

I am the Lord

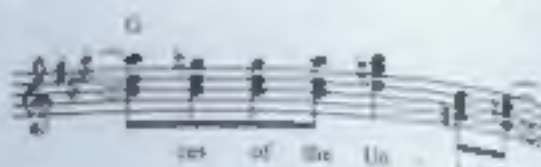
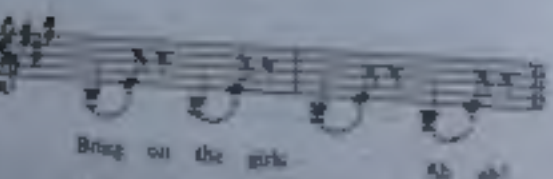
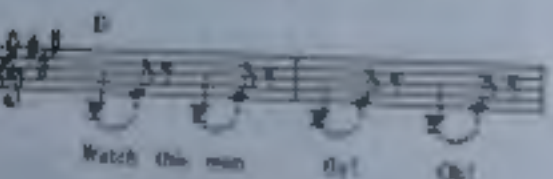
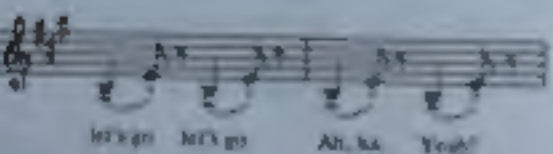
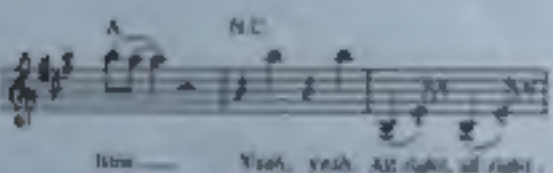
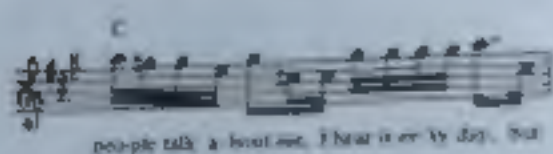
And

I am the Lord

I am the Lord

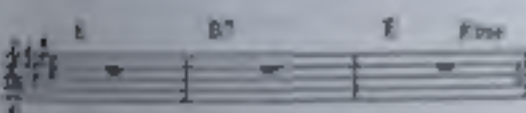
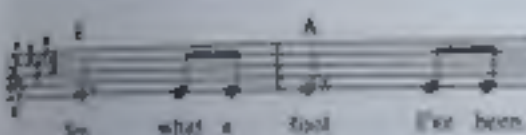
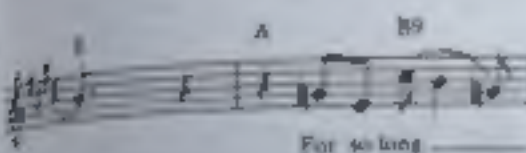
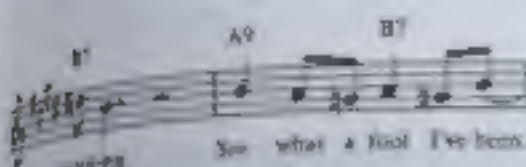
I am the Lord

I am the Lord



SEE WHAT A FOOL I'VE BEEN

From the Music of
Philip Barry



He's here no longer, don't leave no warning
you're all to blame oh Lord
and I'm all to blame

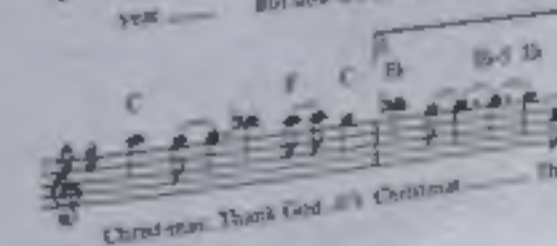
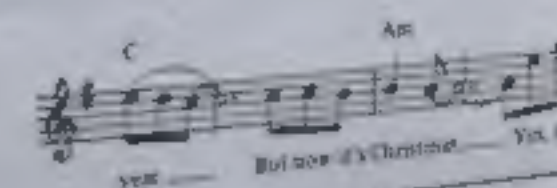
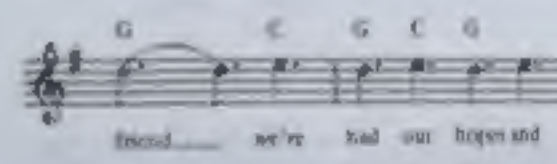
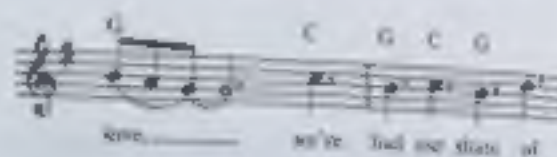
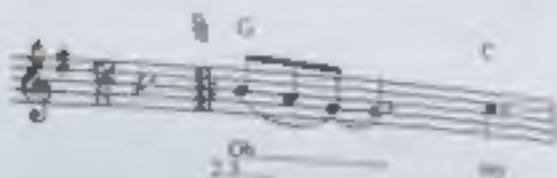
Well she isn't too hungry he kept on barking
but I don't and don't seem the same

Oh I guess surely
you would say neighbour
Oh you see me now but then
I said what a fool I've been
well she told me what to do

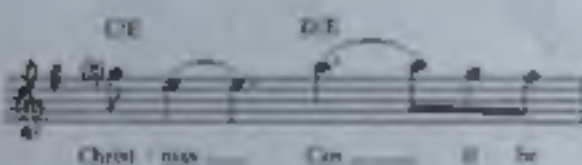
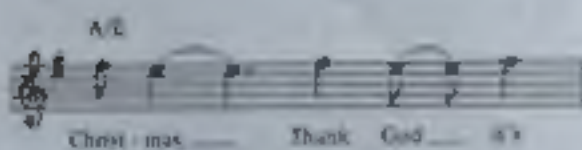
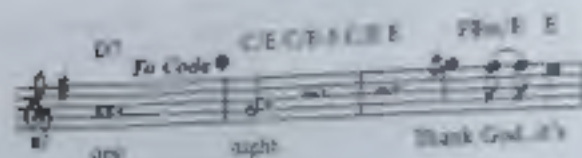
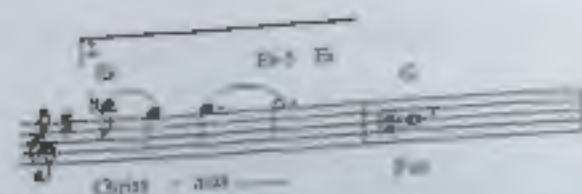
Well she's gone gone this morning
and what a fool I've been
oh well
See what a fool I've been

THANK GOD IT'S CHRISTMAS

Words and Music by
ROBERT TAYLOR and BRIAN MAY



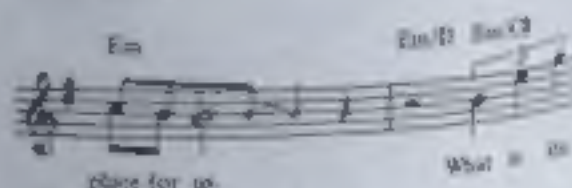
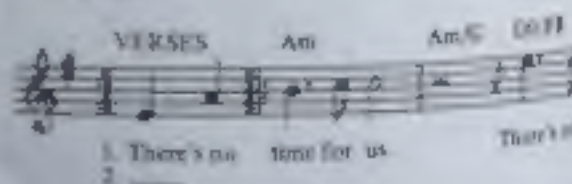
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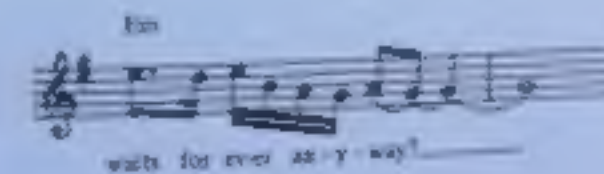
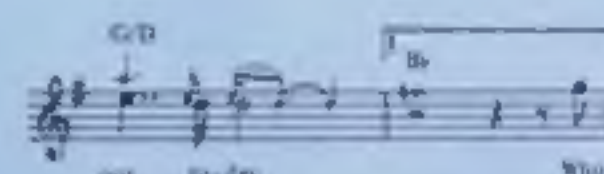
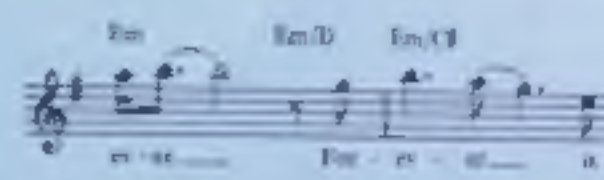
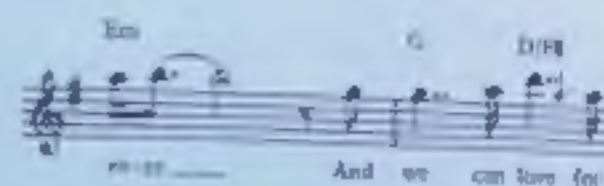
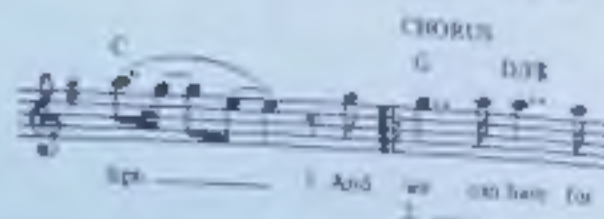
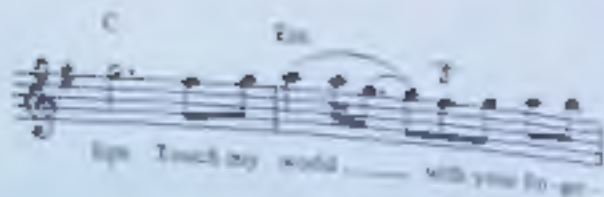
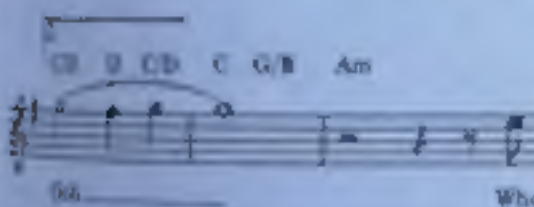
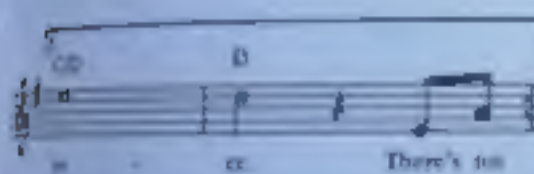
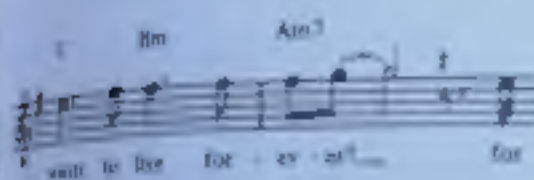
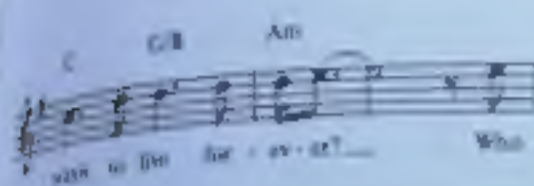
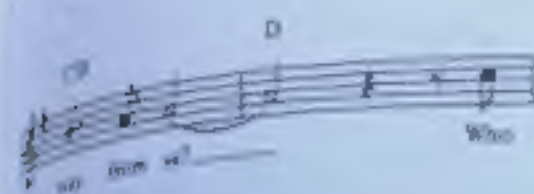
2. The moon and stars seem awful cold and bright
Let's hope the snow will make this Christmas night
My friends the world will share this special night
Because it's Christmas
Yes it's Christmas
Thank God it's Christmas
3. Oh my love we've lived in troubled days
Oh my friends we have the strangest ways
All my friends on this one day of days
Thank God it's Christmas
Yes it's Christmas
Thank God it's Christmas

WHO WANTS TO LIVE FOREVER

Words and Music by
BRIAN MAY



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London WC2H 9LD



Verse 2 There's no chance for us
It's all decided for us
This world has only one recent moment
Set aside for us

Chorus 2 Who wants to live forever
Who wants to live forever
Forever is out today
Who waits forever anyway?